TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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WILLIAM F. OWEN AS FALSTAFF.

STORIES OF THE LATE J. H. McVICKER.

Now that the first shock occasioned by the news of J. H. McVickers death is over, characteristic incidents in the life of the famous manager are being related.

Two good stories appeared in the Chicago *Times*. The first relates to a production of Othello at John B. Rice's old theatre at the time Mr. McVicker was stage manager at that house.

The anecdote is told in the manager's own words

"When the night came I learned that the leading man who was to play Othello had gone to drive with a party of gentlemen at a suburban hotel and could not possibly be back in time to go on for the first act. Rice was a stickler for playing fair with audiences and insisted that the bill announced be given. It occurred to me that I had heard Mr. Rice say that he had played everything in Buffalo. I went to his room and having no time to explain to him what I wanted, I asked him whether he knew the lines of Othello and whether he had ever played it. He looked up with the pride which can only be appreciated by a professional when able to say he has acted an important Shakespearean character and replied: 'Yes, in Detroit.'

"'Well,' said I, 'now you will have a chance to play it in Chicago,' and then I told him how matters stood. He expostulated, and would rather dismiss the audience, but he had made me his manager and I would be obeyed. He advised me to make an excuse to the audience, but I argued that that would only call attention to the defects and assured him the audience would probably discover them soon enough without any help from the stage. He dressed for Othello and the play went on. He knew most of the lines, and like the good actor that he was, had the faculty of omitting in a pleasant way those lines he did not know. He labored through three acts not forgetting to swear very abundantly at the leading man, who was missing with his friends. He was about to go on for the final when the real Othello came through the stage entrance and we helped him to slide into the clothes. I notified Mr. Rice that I was not pleased with his services, and he might go at once in front and see Mr. McFarland finish the part. He was thankful and resigned and so the audience had two Othellos in one night, the one in the first three acts weighing about 240 pounds and the last one about 150."

Another story which the veteran manager often told happened during a one night engagement of his company in St. Charles before he stopped playing in the villages. The price of admission was 25 cents. One of the citizens came to him in the afternoon and said: "See here, Mr. Manager, my family is composed of the old woman and three children. This makes five tickets we will have to buy to see your actor people play. The oldest child is 8 and the youngest 3. I think you ought to let us all in for a dollar. Mr. McVicker consented.

The following day the father came around and asked for a rebate. He said: "See here, that darned show of yours put the baby to sleep and he didn't see any of it. You ought to give me back a quarter." The manager argued that the baby had been admitted free, according to the first proposition, but his rather insisted it was worth 25 cents to carry the sleeping child home. Mr. McVicker gave way in despair and the man went away happy with the quarter.

INSUBORDINATE SUPERS.

After the last performance of Burmah at the American Theatre a week ago Saturday night, there was a disgraceful row among the supernumeraries which might have resulted seriously had it not been for timely intervention.

Over one hundred and fifty supers, white and black, were employed in the battle scene of the play. Saturday night being the last night of the play's run, they became unruly as soon as they received their pay. They took advantage of the absence of the stage manager, who was engaged in directing the removal of the scenery, to line up before the women's dressing-rooms and 'guy' each actress in the company as she made her way from the theatre. There were some twenty supers in this crowd, the toughest and roughest in the lot.

Amy Busby, who occupied the star dressing-room, heard something of what was occurring and sent her maid out to fetch a policeman, or at least to summon aid from the stage manager. The maid was subjected to the same insults and was too frightened to return to the theatre. Miss Busby finally ventured forth alone. She was instantly recognized by the mob, who took advantage of the occasion to assail the star with worse jeers than any they had used. Miss Busby hurried past them into her carriage where she found her mother and her maid waiting in fear and trembling.

The roughs continued their conduct until one of the actresses came out accompanied by an actor of the company. At the first insult the actor struck out and hit the first man near him. The rough's friends came to his support and a fight ensued, during which a bicycle used in the second act was smashed to pieces. The noise brought the stage manager and the super captain upon the scene, and the roughs were ejected from the theatre.

PINAFORE TO BE REVIVED.

At the close of the regular season at the Grand Opera House, Manager Pitou has planned to inaugurate a season of comic opera. On May 25 Pinafore will be revived. This is the first and best of the Gilbert and Sullivan operas, and as it has not been done in New York for some years, it will probably prove enough of a novelty to run several weeks.

Manager Pitou has signed many well-known singers and promises a phenomenal cast. Thomas Whiffin, the original Sir Joseph Porter in the first American production of the opera, will play the part in the revival. Richard Golden has been engaged for Dick Deadeye. Signor Perugini will sing Ralph Rackstraw; W. T. Carleton, the Captain; Tagliepietra, the Bo'sun; Jeannie Winston, Little Buttercup; and either Bertha Ricci or Vernona Jarbeau, Hebe. The opera will be handsomely staged and every detail of the production will be carefully and thoroughly provided for.

After Pinafore The Mikado will be revived, and this, in turn, will be succeeded by another of the popular series. There is no apparent reason why Manager Pitou's scheme should not prove practicable. In Boston the newest and the prettiest playhouse is devoted to-day to the revival of standard and comic operas at popular prices. The manager is not only enriching himself by the scheme, but he is praised throughout the city as a public philanthropist.

A THEATRE FOR THE POOR.

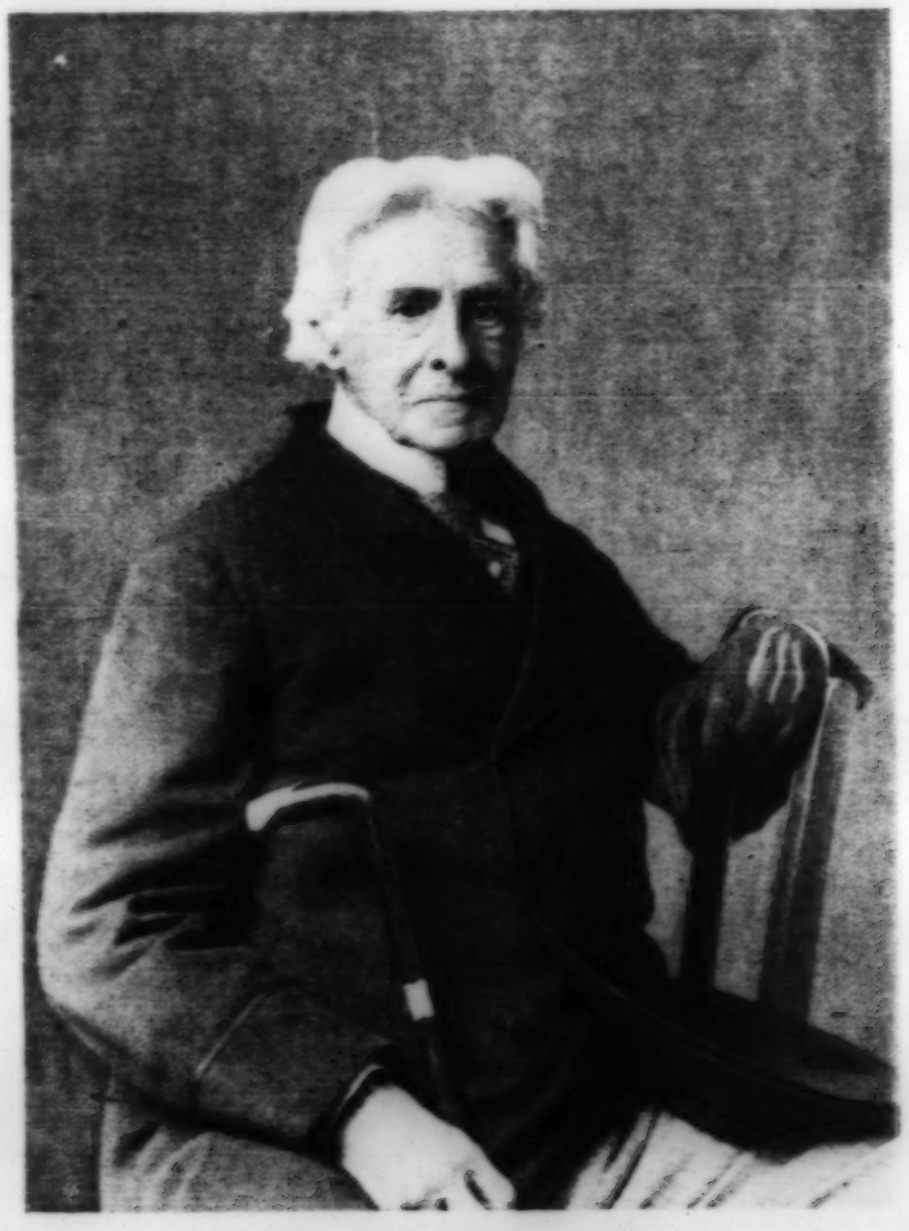
Clarence Gordon, who is at the head of the East Side Missions in the College District at Seventy sixth Street, has broached the scheme of a "Theatre for the Poor." He believes in the educational value of good plays, but good plays unfortunately are privileges which the poor cannot enjoy. The dramatic pabulum provided at the regular East Side theatres is scarcely nutritious and is certainly too expensive, considering its quality. Mr. Gordon believes that a theatre can be established where the poor of New York may see good plays acted by actors of merit, and this at a low rate of admission. He has secured the cooperation of Bishop Potter, who heartily approves of the scheme. Together they will endeavor to raise subscriptions and as soon as possible make the idea an accomplished fact.

DEATH OF HENRY HOWE.

On Nov. 2 last, during Henry Irving's engagement here, THE MIRROR published a very interesting sketch of the career of the octogenarian member of Mr. Irving's company, Henry Howe. Last Tuesday the news reached New York that the fine old actor had succumbed in Cincinnati to a severe cold.

The deceased was the oldest actor in actual service in the world, being eighty four years old this month, and had been nearly seventy years on the stage.

His full name was Henry Howe Hutchinson, and he was born at Norwich, England, in 1812. He came of a Quaker family, and quarreled with his father when he decided to adopt the profession of an actor. He made his debut in a small part in 1834, after having refused Kean's advice to let the stage alone, and from 1837 to 1840 he played with Macready. At the expiration of Macready's lease of the Covent Garden Theatre Mr. Howe was engaged by Benjamin Webster for the Haymarket where he remained under Webster, Buckstone, and other managers for the period of forty consecutive years. During John Sleeper Clarke's management of that theatre Mr. Howe was stage manager, and upon the Bancrofts leasing the Haymarket he went to the Strand and subsequently became a member of Henry Irving's Lyceum company.



THE LATE HENRY HOWE.

In his youth Mr. Howe was a recognized favorite in all the leading juvenile roles, such as Claude Melnotte, Romeo, Charles Surface, Dorincourt, and Captain Absolute. Later in life he became identified with the opposite roles of old men—Colonel Damas, Sir Peter Teazle, Old Hardy, Sir Anthony Absolute, etc.

This was Mr. Howe's fifth visit to America with Mr. Irving. He had been twice married and was a widower at the time of his death. He has a married daughter living in this city.

HE CHANGED HIS "MAKE-UP."

While Stetson's Uncle Tom's Cabin company (Western) were at Middletown, N. Y., on March 7, there was friction with the local manager. The trouble arose over the contract which the traveling company alleged had not been kept as regards the orchestra. Explanations were made from the stage and this so angered the local manager that he had a warrant issued for the arrest of the person who had made the explanation. The latter was made up as one of the characters when he made the speech and at the first sign of trouble he washed off his "make-up" and when the policeman arrived he was more zealous than anyone else to assist in finding the offender. Of course he was not found and next day matters were amicably settled.

"OLD HOSS" HOEY'S NEW ROLE.

William F. Hoey will play the principal role of the tramp in My New York, the adaptation of Adolf Philips' Meine New York which Max Blieman is to produce next September. The piece will be put on at the Herald Square Theatre immediately after the preliminary comic opera season of the Whitney Opera company. There are two excellent dialect servant parts in the play, and it is said that Manager Blieman is negotiating for the services of the Russel Brothers.

WILLIAM F. OWEN.

On the front page this week is presented an excellent picture of the well-known Shakespearean comedian William F. Owen in the character of Sir John Falstaff. Lovers of what is best in dramatic art are glad to know that Mr. Owen has made a genuine success as the jovial, fat, philosophic and altogether humorous hero and braggart, jester and sage of Shakespeare's play of King Henry the Fourth. The public and press of Boston, Philadelphia, Chicago, St. Louis, Cincinnati and other cities have recognized the merits of Mr. Owen's impersonation, and with scarcely a dissenting voice have declared him to be not only one of the best Shakespearean comedians on the stage, but especially the finest representative of Falstaff since the days of Hackett and De Bar.

Mr. Owen's Sir Toby Belch in Twelfth Night has for some years been noted as the most unctuous impersonation of that part since Burton's time, while his Touchstone, Dogberry, Gravedigger, Launcelot Gobbo and other classic comedy characters have been notable features in the successful Shakespearean productions of Booth, Barrett, Modjeska, Julia Marlowe, Marie Wainwright and others of the best legitimate stars.

During the engagement of Edwin Booth at Robinson's Opera House in Cincinnati, the great tragedian was so impressed with the excellence of Mr. Owen's comedy acting, particularly as the Gravedigger, that he requested the late Barney Macauley, the manager, to release Owen from his season's contract that he might appear at Booth's Theatre as the Gravedigger to Mr. Booth's Hamlet and in other parts. While fulfilling this engagement the New York critics accorded to Mr. Owen's acting the most generous praise and recognition. The stock system was then in vogue, and New York was the mecca of every sincere actor's aspirations. From that period Mr. Owen's progress has been both steady and rapid; nor has it been only in Shakespeare that he has earned and retained an honorable name. Joseph Jefferson has declared his Sir Anthony Absolute to be among the very best impersonations of the part he has ever witnessed. As Sir Oliver Surface in Augustin Daly's production of The School for Scandal at Daly's London theatre, Mr. Owen won hearty and unanimous praise from the London critics. Possessing the versatility engendered by the stock system, he has been very successful in the modern up to date comedies. Many MIRROR readers will remember with pleasure his Peter Amos Dun, of which he was the original in America, in Abbott and Teall's production of Paulton's fantastic comedy, Niobe, at the Bijou Theatre in the autumn of 1891; also his Mr. Symperson in Engaged, when it was originally seen in New York at Abbey's Park Theatre. Theodore Macclesfield, the old boat-builder in The Guv'nor, was a great hit through the West and South, as played by Mr. Owen, under John Stetson's management, and his Mr. Posket in The Magistrate at the Boston Museum contributed materially to the original long run of Pinero's comedy there.

"Mr. Owen is a master in the delineation of standard comedy characters. He is one of the few modern actors in whom there is an understanding and appreciation of the old-time humor, and who has the technical skill to make an audience share this humor with him." These are the words of Boston *Journal* in an article on Mr. Owen's performance of Falstaff during the recent engagement of the Julia Marlowe-Taber company in that city. The Boston *Herald* said that to Mr. Owen must be given the credit of being the finest Sir John on the English-speaking stage. The other Boston critics were equally eulogistic as have been those of the press throughout the country. Mr. Owen's friends among the playgoers of America are legion, and they will gladly look forward to his being seen in Sir John Falstaff, which will be done the last of this week at Palmer's Theatre.

E. D. Shaw, Bus. Mgr. Address MIRROR.

GOSSIP OF THE TOWN.

The next tour of Madame Sans Gêne will begin in San Francisco about Sept. 1. The play will be seen at Palmer's with the original cast on April 6 for two weeks.

Within a year Chauncey Olcott has played twenty weeks at one New York theatre. With the possible exception of Henry Irving, it is claimed, Olcott has played to more people than any other star seen in New York in two years.

The Derby Winner, a melodrama which is now in its second season, has been sold by Al Spink, its author, to George Munsor, who is in advance of the company.

Frank C. ("Fritz") Thayer, who has been in Buffalo most all Winter doing newspaper work, spent the last two weeks in the city booking the Leslie Opera company for a Spring tour.

Weber and Field's The Trolly Party opened season last week at the Park Theatre, Indianapolis, Ind., and gave satisfaction to a crowded house. Weber and Fields expect next season to star Lottie Gilson in a piece called Little Willie and the Russells in Poverty Row.

Henry Bagge, M. J. Jordan, and wife are playing over the Davis circuit in Pennsylvania.

Charles M. Collins has closed with Robert Downing and returned to New York.

Rose Newham has been re-engaged to fill her old part—the title role—in Fantasma with the Hanlon Brothers.

M. A. Moseley has engaged a company to play Frank S. Davidson's Old Farmer Hopkins in the Southern States. Ray Lewis Bronson, a soubrette star, has been engaged for the dual role of Daisy Linden and Jimmy Tough.

Ernest Hastings will be with Daniel Frohman next year.

Edythe Chapman played the part of the Chicago widow in The Two Escutcheons at the Garden Theatre, replacing Maxine Elliott, who left to join A House of Cards. Madeline Bouton will play the part on the road, but was unable at once to appear in it, as she was playing in The War of Wealth. Miss Chapman's performance was eminently satisfactory.

John Williams, manager of the Southern Black Crook company, reports excellent business.

E. H. Sothern's engagement in Philadelphia was very successful, the receipts for the opening week being $12,200, and for the second week $11,000.

John Griffith, who is said to have had a remarkably successful season in Faust, commenced a week's engagement at the Schiller Theatre, Chicago, last week. S. T. St. John recently purchased from E. A. Church a half interest in the company, and next season, besides a new production of Faust, elaborate productions of Richard III., The Fool's Revenge, and The Bells will be given. The business will hereafter be conducted under the firm name of Church and St. John.

Gertrude Lodge has joined the Griffith Faust company to fill the vacancy caused by the illness of Josie Stevens.

Adelaide Fitz Allen has played Ophelia over forty times this season in support of Alexander Salvini, and will play Desdemona in his production of Othello in Chicago in April.

William Park has been engaged as business manager of Sydney Rosenfeld's Two Escutcheons.

Ada St. Clair has joined Joe Ott's Star Gazer company to play the character part of Mrs. Orbitt.

Gallagher, West and Watson complain that a company styling themselves O'Hooligan's Serenade are intringing on their title, O'Hooligan's Masquerade, with a view to obtaining favorable bookings on the strength of borrowed feathers. Next season Manager Watson will take out O'Hooligan's Wedding.

J. E. Murphy, manager of the Grand Opera House, Norristown, Pa., telegraphs that the Sages, Hypnotists, turned people away at that theatre on March 10.

The special performance of The Heart of Maryland in behalf of the Hebrew Infants' Asylum which was to have taken place last Thursday has been postponed until March 31. The seats will be sold at auction by Maurice Barrymore and Cyril Scott, the sale to begin on Thursday, March 19.

Signor Tomasi, who has resigned from The Fencing Master company, upon his retirement received a feeling letter from Katherine Germaine, in which she said: "I appreciate all you have done for me, and thank you for your kindness and patience with me. I feel that what success I have achieved as Francisco is due to you."

Delia Stacey, one of the bicycle girls in the Lady Slavey, has been missed from the Casino stage for the past week. She has been confined to her home with the measles, but is convalescing.

Lillian Mortimer has succeeded Nina Heyward in the part of Georgia in the Down in Dixie company.

Elihu R. Spencer, of the Hanford Spencer-O'Brien company, has been highly complimented by the press for his personation of Iago.

Manager Isham is elated over the bookings of his Oriental America, and managers of prominent theatres seem to share his opinion as to it being one of the novelties for next season. A great deal of attention will be paid to the organization of this company. An expert electrician is at work on some novel effects that, it is said, will be surprising.

David Warfield and Lee Harrison will close their present engagement with The Merry World company at Kansas City on March 21. Both will spend three weeks at Mt. Clemens, Mich., and then return to New York to begin rehearsals for Canary and Lederer's Summer production, Broadway.

The child actress, Lovey Lind, is said to have made a decided hit in her new specialty entitled My Relations.

Edwin P. Hilton is negotiating with a prominent author for a new play for John J. Burke.

William F. Owen has received an offer to become the leading comedian of the Boston Syndicate Stock company next season.

Charles R. Gilbert has been especially engaged for the Colleen Bawn attraction at the American Theatre week of March 21.

Robert Elliot, late of Modjeska's company, opened with the Katie Emmett company in Kansas City on March 1, playing the lead in Miss Emmett's new play, Chat.

Manager Chatterton, of the Springfield, Ill., Opera House, declares the statement that Merritt and Davis, managers of Finnigan's Ball company, had secured the lease of his Opera House to be utterly without foundation.

Mr. and Mrs. Robert Taber will continue next season under the management of Theodore Bromley.

Leonora Ghio made her re appearance on the stage on Feb 29 in the part of Alan-a-Dale in Robin Hood, at the Broadway Theatre.

SCENES FROM CURRENT PLAYS.

MR. POWER. MR. RAYMOND. MR. HART. MR. MALONE. MR. M'LN. MISS DRA. H. MR. MORELLO.

BROADWAY THEATRE: JULIUS CÆSAR. Act V.

MARC ANTONY: *"This was the noblest Roman of them all."*

From a flash-light photograph made expressly for THE DRAMATIC MIRROR by Joseph Byron.

NELLIE BUTLER. JOSEPH FRANKAU. SNITZ EDWARDS. HATTIE WELLS. OTIS HARLAN. G. LUCKSTONE. RITA GILROY. WILLIAM DEVERE. JANET ST. HENRY. JOSEPH NATUS.

HOYT'S THEATRE: A BLACK SHEEP. Act III.

HOT STUFF: *"So I'm to be married to-night. Jolly sudden, isn't it?"*

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

IN OTHER CITIES.

PROVIDENCE.

[illegible] engagement of Julia Marlowe (after an [illegible] week) terminated [illegible] with a performance of Cavalleria Rusticana. The audience was large, and Mr. and Mrs. Taber were repeatedly called before the curtain. William F. Owen, Edmund Lawrence, Katherine Wilson and Frederick Murphy were also heartily applauded.

The Hollands—E. M. and Joseph—made their first appearance as stars in this city at the Providence 9-11, and gave delightful performances of A Social Highwayman. On opening night they were greeted by a large audience and the expressions of approval were most hearty. Bertha Creighton gave a charming portrayal of Elaine Burnham, and Olive Oliver impersonated Senora Caprice admirably. The supporting co. was well balanced, and each member appeared to advantage.

A large audience delighted at and applauded Hoyt's A Contented Woman at the opening of a half week's engagement at the Providence 12. The play abounds in [illegible] and has many rousing climaxes. Caroline Hayes, [illegible] with the author, was the life of the piece. She has a charming stage presence and made a lasting impression in the hearts of our theatregoers. Co. excellent. The Bostonians 16-18. Nat Goodwin 19-21.

Northern Lights are put on at Keith's 9-14, and the public can add Providence to the list of cities which has given the play the stamp of approval. It is one of the finest plays ever seen in this city at popular prices, and the large audiences made the theatre ring with applause and cheers. William Courtleigh made an enjoyable hit by his manly and forcible impersonation of John Southwood. His acting was thoroughly artistic. Sheridan Block was excellent as Sidney Sherwood, and appeared at his best during the third act. Lizzie Leigh made an effective Helen Dare and Grace Atwell did good work in the difficult role of Florence Sherwood. The comedy element was furnished by Harry Mills, Julia Batcheller, Arthur Buchanan and Frank M. Allen. Scenery excellent and attendance for the week very large. Charles H. Yales Newest Devil's Auction 16-21.

A Norman Matinée served to draw good sized audiences to Lothrop's Opera House 9-11. The play was staged with all the realistic and scenic effects and the presenting co. gave satisfaction. Kate Dallas played Cinders admirably. Katherine Rober and her own co. in The Buckeye 16-21.

An Artist's Model and Joseph Murphy will divide the week of March 30 at the Providence.

Robert G. Ingersoll delivered his lecture, The Foundations of Faith, at Infantry Hall 12.

Joseph W. Hoaley of the Northern Lights co. has been renewing old acquaintances in town the past week.

James K. Keane having closed with The Vendetta co. in Omaha, Neb., stopped over in town 6 on his way to Boston to succeed Edward J. Coleman as stage manager of the Grand Opera House in that city.

Pauline Baxter, leading lady of The Forgiven co., is visiting her parents in this city.

Shadows of a Great City closed in Fall River, Mass., 7 and Annie Ward Tiffany and the Misses Parker were in our city over Sunday.

James Macy, the baritone, who has made many friends here the past season while a member of Lothrop's Stock co., closed 7. Mr. Macy will resume his singing specialties, opening at the Howard Athenæum, Boston, 16.

Edgar Selden is writing a new play for Donnelly and Girard for next season. He is also collaborating with Charles Barnard on a new play to be brought out season '96-'97.

Charles Cromwell has been in town the past week in advance of Cole's Newest Devil's Auction.

Arrangements have been made by Wm. H. Wing of this city, for one night of German opera on April 8. Those interested are to send Mr. Wing name of the opera preferred, and the one which receives the highest number of votes prior to April 8 will be performed.

The Northern Lights co. jumped here from Cleveland, O., 9-10. They close season 21 at Brooklyn, N. Y.

Kate Purcell was a visitor here the past week.

The Providence Opera House orchestra, Felix Wendleschaefer, director, has been engaged to play at the Larkin House, Watch Hill, R. I., during the coming Summer.

Edgar Selden, in McKenna's Flirtation, closed a very successful two-week engagement on the Lothrop circuit 7. This play seems to have lost none of its drawing powers, and the audiences were large, both in Boston and Providence.

Lillian Mortimer joined the Down in Dixie co. here 7 to play the rôle of Georgie Hale. She played at the matinée 7, and gave splendid satisfaction. Nina Heyward closed with the co. same date.

HOWARD C. RIPLEY.

ST. PAUL.

At the Metropolitan Opera House A. M. Palmer's co. presented Trilby for the second time this season 5-8, drawing a fair business. Mabel Amber is a delightful Trilby and gives an enjoyable interpretation of the character. H. C. Carleton as Svengali was impressive and gave a strong and finished interpretation of the character.

Alexander Salvini and his excellent co., under the direction of Manager W. M. Wilkison, presented Hamlet, The Three Guardsmen and Don Cæsar de Bazan 9-11. The house was crowded and mostly sold out long before the curtain rise. The plays were beautifully staged and magnificent productions given. A brilliant and fashionable audience greeted Salvini in his admirable impersonation of Hamlet with enthusiastic applause and repeated calls. The applause was so prolonged at the close of the play scene that Mr. Salvini was compelled to make acknowledgment before the curtain. Mr. Salvini evidenced a fine conception of the part and his reading was pleasing, especially in his exquisite rendition of some of the delicately humorous passages in the soliloquies. Francis Wilson in The Chieftain 12-14. Edwin Foy 15-18. Paderewski 18. Marie Wainwright 19-21.

At Litt's Grand Opera House Lockhart's American and European vaudevilles 8-14, opened to full houses, and audiences delighted with the entertainment throughout. Carrie Scott is a gifted vaudeville artist and an excellent character actress. The McNulty sisters were decidedly good in their singing and dancing specialties. Johnny Williams was very funny in his burlesque magic. Louise and Edward Lorrett were entertaining in their unique finger shadowgraphs. The Dare brothers are good acrobats. Alice Raymond is an excellent coonetist, and plays with artistic finish. She was repeatedly encored. Collins and Collins do some clever work in songs and dances. Samuel Lockhart's five trained elephants give a remarkable exhibition of animal intelligence, obeying their trainer's commands with alacrity, performing most marvelous feats. The performance greatly pleased the patrons. The 20th Century Girl co. 15-21.

The Albani Concert co. under the management of Charles A. E. Harris gave a most enjoyable concert at the People's Church 6. A large and fashionable audience, numbering over a thousand of our music-loving people greeted the fair cantatrice, Madame Albani, who sang several difficult numbers and ballads in a manner that quite won the hearts of the audience. Mme. Vandervoer-Green is gifted with a rich contralto voice of great compass and sings with taste and expression, making a very favorable impression.

Frank Wise with Salvini co., is a genial gentleman and a veteran actor, having been in the dramatic profession just thirty-three years, playing his first part under Samuel W. Glenn on March 9, 1863, in Norfolk, Va. The play was East Lynne, and Harry Gossin, Kate Dennin and Harry Ryan were in the cast.

Manager W. M. Wilkison, of the Salvini co., reports excellent business this season.

Manager L. N. Scott, of the Metropolitan, returned from a two weeks' visit to New York city and has made some excellent bookings for the Metropolitan and his circuit for balance of the season. Mr. Scott is commendably energetic in his efforts to please his patrons.

Alexander Salvini is a very great favorite with the theatregoers in St. Paul and his reception in Hamlet on Monday evening was a perfect ovation.

GEORGE H. COLGRAVE.

JERSEY CITY.

The Academy of Music offered Down in Dixie 9-14 to fair patronage. As a scenic production and a means of introducing the pickaninny band and specialties by the colored boys, it is all right; but nothing more can be said of it. The plot has evidently been put together with a shovel. Milt Barlow and his wife play two old darkies in an acceptable manner and introduce specialties. Maurice Pike plays a comedy part, and the rest of the cast is incompetent. Otis Skinner in His Grace de Grammont 16-21. 1492 23-28.

Advertising agent John S. Moore, of the Academy of Music, has been acting as escort to the pickaninny band connected with Down in Dixie co. They have made daily parades, play good music and make an attractive appearance on the street.

Charles Dittmar, manager of Florence Bindley, writes that his co. is doing a brisk business through Pennsylvania. Mr. Dittmar and his wife (Miss Bindley) will spend Holy week at their home in this city.

Matinée parties are a fad with the women folks here always. The Academy of Music and the Lyric Theatre, Hoboken, are reaping the benefit of this move.

John W. Kelly, the rolling mill man, will act as auctioneer at the sale of seats and boxes for Jersey City Lodge of Elks benefit. A social session will be given at the club rooms, during which the sale will occur. There are twenty-eight propositions in transit.

There were two Jersey City players in the Trilby Co. that played the Lyric Theatre, Hoboken, 6-10. They are Harrison E. Armstrong, who played Taffy, and Elizabeth Brainerd, who appears as Miss Vinard.

WALTER C. SMITH.

NEW ORLEANS.

Nat C. Goodwin closed a most successful week's engagement 7. His excellent repertoire drew large houses to the Grand Opera House.

Ambition, which treats of Cuban affairs, scored a triumphant success and made the hit of the week. Being up to date it was warmly received by a large audience, whose sympathies were all with the Cubans. Annie Russell made a sweet and winsome Ruth, and she has won much praise from the local papers.

Lewis Morrison in Faust opened 9 for a week at the Grand, and has been drawing large houses. His co. is an excellent one, and if nothing else Lewis' cold, clammy, creepy laugh is sufficient to mark the play a success.

Daly's co. in Charley's Aunt is playing to good houses, and the members of the co. all being good actors, assure the success of the week's business. Black Crook 8 will follow.

The business of the week will be undoubtedly divided by Lewis Morrison and Charley's Aunt, with perhaps the better side of the accounts for Morrison. His Faust is gorgeous.

At the Grand Opera House, Paradise Alley comes 15-21. Henry E. Dixey, 22 and Ada Rehan and her co. in repertoire, 15.

Nat C. Goodwin left Sunday to play over Greenwall's Texas circuit.

One of the pretty articles in the lobby of the Grand Opera House, and which attracts the admiration of all the patrons, is a three-foot Chinese idol, which a friend presented to Mrs. Greenwall. It is carved out of one piece of tea wood, by some unknown Chinese idol worshiper, and is a gem of the carver's art.

Manager Charley has arrived, and is endeavoring to secure $40,000 guarantee necessary to bring his opera co. to the French Opera House.

Several good continuous performance theatres have started in the city and are doing good business. This is a new idea, and no doubt will pay if conducted with any degree of decency.

J. OLSEN.

BUFFALO.

Buffalo is to have a new theatre. George H. Ketcham, millionaire theatre owner and manager of Toledo, recently signed a five years' contract for the new playhouse, which will be built on a desirable Main street site. Mr. Ketcham engaged Henry L. Meech, the well-known and deservedly popular theatre-manager of this city, as resident manager.

The new theatre will be strictly fire-proof, and will have a seating capacity of between 1,600 and 1,900. There will be twelve boxes and two balconies. The contract calls for the completion of the new theatre not later than Dec. 1, 1896. Work will begin May 1. The approximate cost will be $300,000.

Interest-bearing bonds to the extent of $125,000 will be floated by the projectors of the new theatre, who are among Buffalo's wealthy men, for the purpose of immediately raising the necessary capital for the construction of the theatre.

Sale of season tickets for the grand opera under the direction of Abbey, Schoeffel and Grau began 9. There was a big rush for seats. Messenger boys were stationed at the box office four days before the sale, to be first in line when it opened. Sale of seats for single performances began 12. This was the biggest rush for tickets Buffalo has ever seen.

William Gillette and an excellent co. played to big business week of 9. Gillette is a favorite in Buffalo, and the author-actor was accorded an enthusiastic reception.

Charley's Aunt, under management of Charles Frohman, at the Star week of 16. Camille D'Arville Comic Opera co. 23-25, presenting Madeline, or, The Magic Kiss. William C. Andrews in My Wife's Friend 26-28.

Tompkins' Black Crook was at the Lyceum Theatre week of 9 and played to large houses. Old Kentucky week of 16.

M. DE FOUBERT.

MINNEAPOLIS.

At the Metropolitan Opera House genial Fanny Rice and an excellent co. gave At the French Ball 5-8 to fair-sized and appreciative audiences. Francis Wilson appeared in The Chieftain 9-11, opening to a large and enthusiastic audience. Mr. Wilson, who has not been seen here for five years, was very amusing in the title-role and made a decided hit. His support was good. Lillian Carlsmith was cordially received as Inez de Roxas. Glena Wright, temporarily substituted for Lulu Glaser, who was indisposed, acquitted herself admirably as Rita. Christie MacDonald caught the house as Dolly. Rys Thomas was thoroughly at home as Count Gonzago. J. C. Miron, E. P. Temple, and Alice Holbrook also deserve special mention. Chorus strong. Alexander Salvini in repertoire 12-14.

At the Bijou Opera House Charles T. Dazey's In Old Kentucky was given week of 8, opening to S. R. O. The piece was welcomed with the same emphatic demonstrations of approval as characterized its last appearance here. The cast was strong throughout. Laura Burt scored her usual hit as Madge Brierly, and Alice Snyder, a Minneapolis girl, was seen to advantage as Barbara Holton. Elaborate scenery and stage effects. Lockhart's Elephants 15-21.

Manager Scott has secured Loie Fuller for a single performance at the Lyceum Theatre April 7, when the capacity of the house will undoubtedly be tested.

Edwin P. Hilton, formerly manager of the Pence Opera House of this city, is said to be meeting with considerable success as manager of John J. Burke in The Doctor.

Laura Burt, of Manager Litt's forces, has a host of friends here, and invariably receives a warm welcome.

F. C. CAMPBELL.

ATLANTA.

At Henry Greenwall's New Lyceum Theatre this week Henry E. Dixey is the attraction, and opened to an audience of splendid size. His unique imitations of Henry Irving, Herrmann the Great, Paderewski, Svengali, Adonis, the barber shop scene, together with the Seven Ages, were, indeed, pleasing, as was evidenced by the great audiences that greeted him. It has been some time since he has appeared here, and the whole town seems anxious to see him.

Nat C. Goodwin will produce this week for the first time here Henry Guy Carleton's Ambition. The De Pasquali concert was given 11.

An early appearance of Roland Reed is announced.

Paradise Alley was presented at Henry Greenwall's New Lyceum Theatre last week and drew a good-sized audience.

The question of Summer opera is being largely discussed. Last season Henry Greenwall gave us the best comic opera co. for a season that the town has ever enjoyed, and I am authoritatively informed that a like repetition will positively be given again this year, the only difference being that it will be far superior to that of last season, as no expense is to be considered by the Greenwall people. Another house also announces Summer opera, but Manager Michael tells me that this can in no way interfere with his already perfected plans. The Lyceum certainly has the advantage in that it is known as "the home of Summer opera," and such ventures have always terminated brilliantly at this house.

ALF FOWLER.

TOLEDO.

Large audiences saw William Gillette in Too Much Johnson at the Valentine 5-7. Those who expected to see something as funny as The Private Secretary were very much disappointed. Too Much Johnson is funny, but not to such a degree as to cause anything more than a smile, and to catch all of Gillette's humor one has to pay constant attention. Anna Belmont received very flattering evidence in the shape of huge floral pieces that her many friends here appreciate her constant advancement in her chosen profession.

Standing room was at a premium for the Rehan engagement 9. Taming the Shrew was given in a manner that left nothing to be desired.

Hanlon's Superba is doing the banner week's business of the season at the People's. People have been turned away at every performance, and the attraction certainly merits the business done. It is decidedly the finest appearing co. we have seen for many moons, the female portion especially being all young and good looking. Gus Heege 22-25. Lost in New York 25-28.

Wills' Two Old Cronies are filling the cosy little Auditorium at every performance.

C. M. EDSON.

KANSAS CITY.

Amusement matters are brightening here, and we have a number of good attractions coming in the near future, and two houses are making strong efforts to get better attractions than have been the rule for the past year or two, during which period the poor business throughout the country has cast d numerous cancellations and considerable unfilled time.

John F. Slocum, who has recently assumed the management of the Auditorium, is securing some strong attractions, and among those recently booked are Olga Nethersole for a week and Duse and Loie Fuller for single performances.

Sol Smith Russell appeared before large audiences at the Coates Opera House 12-14 presenting The Rivals for the first time here, and two new plays entitled An Everyday Man and Mr. Valentine's Christmas. His success was complete and the people who always wait for his engagements turned out in force and thoroughly enjoyed his performances. As Bob Acres in the Rivals he appeared to splendid advantage, and with the strong co. with which he is surrounded, gave a thoroughly satisfactory performance. In his other pieces the characters he assumed were more like those in which he has grown familiar, and they both promise to be popular additions to his repertory. Della Fox follows 16-21.

Paderewski drew a magnificent audience, which filled the Auditorium to overflowing 9, and gave a delightful programme, which was thoroughly enjoyed and heartily received. Sousa's Band 13. Hinrich's Opera co. 16-18.

Joe Cawthorn, in A Fool for Luck, pleased excellent houses at the Grand 7-14. He has no special methods, and therefore appears more natural and pleasing than many more stunted character performers. He certainly pleased his audiences and sent them home happy. His playing of the concertina was very fine. Annie Buckley, Edith Pollock, John E. McWade, the Clayton sisters, and others helped him materially, and made a strong supporting co. Peter F. Dailey 15-21.

Gus Hill's New York stars played a fine week's engagement at the Ninth Street Opera House 8-14, and gave performances that were exceedingly interesting and exciting. The aerial work of Ani and Ino, two pretty young trapeze performers, was excellent. Mlle. Florizell, an excellent contortionist, performed on a glass plate suspended from the ceiling. The two Mack Irish comedians; Emma Francis, soubrette; Swan and Bambard, a knock about team, and others completed the strong bill. The Merry World 15-21.

Salter and Martin's Uncle Tom co. gave good performances at the Gillis 8-14. They organized here and will take to the road. Lyceum Theatre co. 15-21.

FRANK B. WILCOX.

OMAHA.

Magnificently brilliant houses greeted America's greatest actor, Richard Mansfield, at the Creighton 6-7, in his beautifully staged triumphs, Beau Brummel and A Parisian Romance. We foretold "a social, financial, artistic success," which prophecy is more than an fait accompli as not a desirable seat was disengaged when the overture was ended each evening. At advanced prices, orchestra, circle, and balcony were packed; even the galleries seated scores who never before had climbed so high, and of this number were many ladies. Honors were easy, for while Mr. Mansfield felicitously expressed to us his deep appreciation of the ovation accorded him, the people in turn were enthusiastic and persistent in repeated curtain calls. In the evidence of tremendous success of every true attraction appearing at the Creighton this year no manager of a co. of strength need have solicitude as to financial result. It would be supererogatory to criticise the plays or the players in this event of the season, but we care to say one word favorable for Orrin Johnson, a new face in Omaha, an Apollo in manly beauty, a young actor of promise. Katie Emmett in Chat is drawing fairly well at the Creighton 8-11.

The Woodward Theatre co. at popular prices is drawing great houses at the Boyd 8-13.

R.

GALVESTON.

Lewis Morrison's Faust though thoroughly familiar to our playgoers by reason of its many previous visits, still remains a reasonably potent attraction and enjoyed fairly good attendance at the Grand 2-3. The standard heretofore established was sustained in a general way with the accustomed satisfactory result.

Effie Ellsler, though happily possessed of the necessary attributes conducive to more favorable results was not accorded a commensurate patronage 4-5. In fact business was discouragingly poor. Camille, As You Like It, and Doris were capably presented and met with favor well merited. A Texas Steer was seen here for the first time 7 and did the best business of the week. Tim Murphy made an individual hit and had acceptable support.

We have Della Fox 9.

George H. Walker, the San Antonio manager, came down last week and remained several days in attendance at the bedside of his son Earl, who has been dangerously ill, but is now happily on the fair road to recovery.

Lewis Morrison, though announced to positively appear at every performance, saddled the last evening on his understudy and nobody was apparently the wiser.

Mr. and Mrs. A. J. Fox, parents of Della Fox, are visitors here and will await the coming of their talented daughter.

C. N. RHODE.

MILWAUKEE.

Olga Nethersole began a week's engagement at the Davidson 9, opening in Camille to a very large audience. Miss Nethersole made a very strong impression when seen here last season and if the large attendance which has prevailed during her present engagement can be taken as a criterion, it can be safely said that she has established herself with the class of people who appreciate true histrionic art. Francis Wilson, Richard Mansfield and Alexander Salvini are coming attractions at the Davidson.

The 20th Century Girl has caught on in great shape at the Bijou 8-14. The co. is a particularly strong one and it would be strange if such people as John T. Kelly, Gus Williams, Wm. Cameron, Harry Kelly, Molly Fuller and Thomas Lewis could not entertain an audience. Jacob Litt's Last Stroke is billed for next week.

Business continues good at the Academy where the stock is giving Ten Nights in a Bar Room this week. The management have found the theatre too small to accommodate the crowds which attend their performances and have perfected arrangements to have the auditorium enlarged, giving an additional seating capacity of about 1,000.

Manager Jacob Litt was in town for a few days this week. He has another new play in preparation which will be called A Tammany Tiger which as the name implies will deal with New York city politics.

M. N. Lawrence joined Olga Nethersole co. as manager in Cincinnati 5, Mr. Valentine Kennedy having left the company to join E. A. Sothern in Philadelphia.

Treasurer Ruddles of the Bijou has developed a desire to represent the people of the 4th ward in the Common Council and was chosen as a candidate on the Republican ticket at the primaries.

E. T. MCDONALD.

SAN FRANCISCO.

It has been many moons since there was so many attractions on the boards at this tumbling-off place of the American continent as there are at present. San Francisco is not a very large town anyway, and it is a long way from the Bowery, but when the enterprising managers are fit to drop something good in on the theatrical public they are well repaid for doing so.

Frederick Warde finished a very good week using The Mountebank, The Lion's Mouth and The Two Orphans. This week he opened in King Lear, which has proved to be his greatest hit. The public admired his Othello, applauded his Julius Cæsar and Virginius, but somehow they did not expect his King Lear would be up to the great Booth or Sheridan, but all those who witnessed it on the opening night were agreeably surprised. The audience was enthusiastic in its appreciation. The rest of the week will be made up with Damon and Pythias and Julius Cæsar, together with the opening production.

Warde gave a most entertaining lecture before the Forum Club at Maple Hall, Monday, on Shakespeare. He introduced the lecture by a sketch of the bard's life, placing emphasis upon those parts which most directly bear upon the literary work. He spoke of the Baconian theory, comparing the genius of the two men by saying he would as soon doubt the sentiment of the Lord's Prayer, which he learned at his mother's knee, as to doubt the authenticity of Shakespearean plays or poems.

He reviewed Henry VIII. in a humorous vein, took up the character of Woolsey and recited his famous soliloquy and his speech to Cromwell. He cited instances to show Shakespeare's belief in the efficacy of prayer, and spoke of his prophetic words and of his philosophy. He spoke particularly of the character of Hamlet, which had been classed as one of the most popular, and analyzed the Dane from his standpoint, and among other quotations gave the "Seven Ages of Man."

Eugene Canfield appeared at the Columbia Theatre for the first time with Freeman's funmakers in A Railroad Ticket before a crowded house. They were enthusiastically received. Canfield was a whole show in himself, and as it has been some time since he was seen on the Pacific Coast he was received as of old. His merriment is as good as ever it was with precisely the same methods he has used for so many years and used so effectively. Bradbury, late of the Nellie McHenry co., is with Canfield and his burlesque drama, assisted by Beatrice Norman, took the house.

A Railroad Ticket goes for the rest of the week, and then comes The Wicklow Postman and John L. Sullivan and Paddy Ryan. It is announced that the great John L. will not appear during the play but simply give an exhibition with Ryan after the curtain.

The W. T. Carleton co. produced Fra Diavola at the Alcazar Theatre and the little operetta was well sung and well received. Rena Atkinson has made herself quite a favorite with the Alcazar patrons. J. C. Taylor was the Lorenzo, Campbell the Lord Allcash, and Miss Wisdom the Lady Allcash. Tom Ricketts and W. Propert Carleton were the bandits, and Carlton is a capital Fra Diavolo. There will only be two more nights and Wednesday matinee performance of the opera ta. On Thursday night The Bohemian Girl will be put on, to go the rest of the week.

The Midnight Flood, based on the Johnstown horror, holds the attention of the public at Morosco's Grand Opera House, and, as usual, the immense building is packed from top to bottom at every performance. Walter Morosco struck the popular vein when he opened a popular priced house below Market Street.

A revival of Rip Van Winkle holds at the Tivoli Opera House, with Ferris Hartman and Gertie Carlisle the leading attractions.

The Orpheum has an unusually clever bill of specialties, and Friedlander and Gottlob's Auditorium opens on Tuesday night with Anna Eva Fay and her mysterious doings in spiritualism and somnolency.

Hoyt's A Milk White Flag follows Warde at the Baldwin, opening Monday night, and we are promised as good performances as held the attention of New York and Chicago for so many months.

On Sunday night Paderewski appeared with Marsick, the great Parisian violinist, and packed the Baldwin absolutely full, not excepting standing room, at five dollars a seat. It does not look like hard times in California for musicians and artists at least.

JAS. F. J. ARCHIBALD.

DENVER.

Edwin Milton Royle's Mexico has made an unmistakable hit at the Tabor this week and has drawn good business. He is to be congratulated upon having whipped what was at the outset a rather crude play into shape. In the present version Mr. Royle has eliminated many things that made the first weak. Mexico is apparently so popular with Denver audiences that Friends will only be played one night this week, and the Royle engagement terminates with the performances of Mexico 6.

Paderewski is at the Tabor afternoon 6 and evening of 7. While the advance sale thus far has not been as large as upon the occasion of his previous visit, still the prices are high and he will take away considerable money. Next week Sol Smith Russell in An Every Day Man, Mr. Valentine's Christmas and The Rivals is announced.

Sinbad has been drawing excellent houses at the Broadway all week and the new people in the co. have been well received. Oscar Girard has scored quite a hit in Foy's old part. There is just the difference between Girard and Foy's acting that there is between that of a good and bad actor. In place of the buffoonery and clownishness of Foy, Girard has given us a performance equally funny without being coarse and vulgar. His work is artistic and meritorious. Sousa's Band is announced for 9 and 10 and the Frawley co. for week of 15.

The Holden Comedy co. in the third week of their season at the Orpheum opened to good business in Dangers of a Great City. A Little Busybody will be given the last part of the week, and Little Lord Fauntleroy at the Saturday matinee.

The Lyceum opens 7 with the Kempton Comedy co. in A Black Flag.

Manager Holden, of the Holden Comedy co., did a gracious act the other day when he tendered a benefit to R. E. Bell, and he will give the entire receipts of 17 to the beneficiary. Bell is a clever fellow, and it is to be greatly regretted that his voice trouble prevents his being actively in the profession. He took part in the Bohemian Club Minstrels the other night and made the hit of the performance.

David Henderson is anticipating splendid business for the Extravaganza co. through the South Country as they have never played that territory. Mr. Henderson will revive the Crystal Slipper the earlier part of the season in Chicago and will produce his new extravaganza in the Fall.

The Frawley co., which appears shortly, contains a number of old Denver favorites who have been at different times identified with stock cos. here, and the co. will doubtless do a large business.

John J. Harley is now the general manager of Henderson's interests, and is holding down his position with considerable ability.

Robert J. Burdette's lecture, "Good Medicine," at the First Baptist Church 3 was well received. The Alumni Chapter of the Phi Kappa Si Fraternity (of

MISS ADA REHAN
AND
MR. DALY'S COMPANY
UNDER THE MANAGEMENT OF MR. AUGUSTIN DALY.
3D ANNUAL TOUR

Commences March 2 in Pittsburg for one week, playing March 9, Toledo; 10, Columbus; 11, Louisville; 12, Nashville; 13, Memphis; 16 (one week), New Orleans; 23, Mobile; 24, 25, Atlanta; 27, Richmond; 28, Norfolk; 30 (one week), Washington, D. C.; April 6, Philadelphia; 13 and 20, Boston; 27, New York city; May 4, St. Louis; 11, Kansas City; 12, Omaha; 18 (three weeks), San Francisco; June 8, San Jose; 9, Oakland; 15, Chicago and close of season.

The Southern Tour under the direction of KLAW AND ERLANGER | The San Francisco engagement with MR. AL HAYMAN

which fraternity Mr. Burdette is an honored member), attended the lecture in a body.

F. E. CARSTARPHEN.

INDIANAPOLIS.

The benefit to Manager Timmerman of the Empire was a complete success in every detail. Every seat and much of the floor space was occupied and programme was presented by high grade amateurs together with a number first-class professionals.

Sowing the Wind, with Mary Hampton as the star, held the attention of good audiences 5-7. Miss Hampton is a relative of Governor Matthews and plays the part of Rosamond with intelligence in keeping with her social rank.

Sipe and Dollman's Animal Show at the English 9-14, played to good houses every evening and at the matinee 7 the largest audience in the history of this theatre.

The Empire had Denver Ed Smith and his vaudeville co. 6-7. At the close of the engagement here Manager Kelly disbanded the co.

Frank Mayo is at the Grand 9-14, playing Pudd'nhead Wilson, and is pleasing large audiences. The week will be one of the best.

Weber and Fields are playing The Trolley Party at the Park 9-11. The S. R. O. sign was displayed at both the opening and evening performance 9.

The Empire is entertaining small audiences 9-14 with hypnotism, having Professor Arthur as master of ceremonies.

Hi Henry's Minstrels came to the Park 12-14. Fanny Davenport in Gismonda, 16-20, at the English, and Francis Wilson in The Merry Monarch and The Chieftain, 19-21, at the Grand.

CHARLES F. KENNEDY.

DETROIT.

Madame Albani and her co. will give a concert at the Detroit 12.

Next week we will have four performances of grand opera by the Abbey and Grau co. This is the first time that Detroit has ever been favored with a co. of this size and character. The success, however, that Damrosch made with German opera here a month or so ago made Abbey and Grau feel warranted in giving us a short session of their co. It doubtless will be well patronized, although the sale of seats has not yet opened.

At the Lyceum, Frank Bush and co. are doing a piece called Girl Wanted to a large business. Fanny Rice is due there 16-18, followed by the grand opera spoken of above.

At Whitney's Dan McCarthy has been doing well in Cruiskeen Lawn. Next week, Morrison's Faust co. at this theatre.

At Campbell's Empire, Lillian Kennedy, a fine soubrette, is playing in a sensational comedy-drama, called She Couldn't Marry Three. Two Old Cronies follows.

At the Capital Square, Ten Nights in a Bar-Room, between the acts of which is sandwiched vaudeville specialties.

KIMBAL.

CHARLESTON.

Roland Reed in the Politician drew a large and fashionable audience at advanced prices 6. Isadore Rush as the *fin de siecle* woman divided the attention of the audience with the comedian.

Emily Rancker supported by a good co. gave Our Flat to small houses Saturday and matinee 6. The comedy was capitally given and deserved better patronage.

Frank Jones in Our Country Cousin 9. Poor performance to light business.

The following attractions are underlined for the rest of the month. Harrigan 12; Dixey 13, 14; Tar and Tartar 16, 17; Primrose and West 20.

Managers R. E. Stevens representing Edward Harrigan, McArdell in advance of Dixey and Matt Grau ahead of Tar and Tartar were in the city last week.

R. M. SOLOMONS.

CANADA.

MONTREAL.—QUEEN'S THEATRE (J. B. Sparrow, manager): The members of the St. George's Snow Shoe Club gave a first-class minstrel entertainment 10-12. The house was crowded to the doors, and the efforts of the boys were rewarded with unstinted applause. Arrah-na-Pogue by St. Anne's Young Men's Association 17; Victoria Rifles Minstrels 19-21.==THEATRE ROYAL (Sparrow and Jacobs, managers): Lincoln J. Carter's sensational drama The Fast Mail opened 10 to big business. The play has already visited Montreal, but it does not seem to have lost any of its drawing powers. Stella Mayhew, who introduced several clever specialties, and H. S. Robertson and Albert C. Sprague are worthy of special mention. Sidewalks of New York 16-21.==THEATRE FRANCAIS (W. E. Philips, manager): The stock co. opened the second week of their engagement to a good house in the Ticket-of-Leave Man and gave a really excellent performance. The co. has been greatly strengthened by the addition of William S. Hartford who as Bob Brierly gave a strong and thoroughly artistic representation. Beryl Hope as May Edwards strengthened the good impression she made last week, and a special word of praise is due to Camille D'Elmar for her amusing portrayal of Mrs. Willoughby. The vaudeville bill included Baby Bennett, Sam Burt, McLeod and Mellville and others. Missing Heiress 16-21.==ITEM: The condemning of the Academy of Music by the Inspector of Public Buildings has brought to a premature close one of the most brilliant seasons, at least from an artistic point of view, that the house has known. Irving and Terry, Bernhardt, Ada Rehan, Salvini, Melba and a host of others have all visited us, and there were a number of excellent bookings for the balance of the season which, of course, had to be canceled. Nothing certain as to the future plans of the proprietor is as yet known.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Camille D'Arville Opera co. 19-21.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): Rush City opened 9 before a large and well-pleased audience. It is a bright farce-comedy, and consists of lively songs, dialogue and dances. The cast is a good one, and includes Joe Coyne, E. J. Hefferman, T. Aurendal, Henry Dietz, M. J. Gallagher, Olive White, Mabel Craig, Helen Reimer, Carrie Locke, Mayne Mayo, and Edna Aug. Hands Across the Sea 16-21.==MASSEY MUSIC HALL (I. E. Suckling, manager): The Buffalo Symphony Orchestra of about fifty pieces under the direction of John Lund, and assisted by the distinguished pianist, Rafael Joseffy, gave a most delightful concert 10 to a rather small but very appreciative audience. Rafael Joseffy is certainly a marvelous player. Beethoven's G major concerto and Liszt's Concerto in A Major were the numbers rendered, and were enthusiastically received. Mr. Lund had perfect control over the band, and showed his ability as a conductor.==CRYSTAL THEATRE (Frank Lewis, manager): Ten Eyck and Plaisted in their novel rowing exhibition are attracting crowds. Uncle Josh is doing fairly well in the Theatre.==ITEM: O. B. Sheppard was in Ottawa last week looking for the construction of a new opera house for the Whitney circuit.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Camille D'Arville Opera co. in Madeleine or the Magic Kiss 13. Hands Across the Sea 28; Al. G. Field's Midstrels April 9.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): Camille D'Arville Opera co. in Madeline or the Magic Kiss gave an excellent performance to a fair house 16.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadlar, manager): Hands Across the Sea 5 to fair business; good performance. The co. plays a return date April 6. The Fast Mail 19.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Albani Concert co. 10; excellent performance to a crowded house at advanced prices. Camille D'Arville 14; Ella Cameron repertoire co. 23-28; Bernhardt April 6.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Camille D'Arville Opera co. 9 in Madeline or The Magic Kiss to the capacity of the house, at advanced prices. The opera was rendered in a very acceptable manner and apparently pleased the audience. The Montreal French Opera co. in Le Barbier de Séville, Galathée and La Juive 12.==GRANT'S HALL (Grant Brothers, managers): Harry Lindley co. 9-14 to good business.

BRANTFORD.—STRATFORD'S OPERA HOUSE (M. G. Killmaster, manager): James E. Brennan in Tim the Tinker 5; fair-sized audience; performance good. Ella Cameron co which was to appear week of 9 closed at Chatham. Albani 13.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): House dark Ella Cameron repertoire co. booked for this week having canceled.==NEW GRAND OPERA HOUSE (H. G. Hunt, manager): House dark.

CORRESPONDENCE.

ALABAMA.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): House dark 7.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): The Ariel Ladies' Sextette 22.

TALLEDGA.—CHAMBER'S OPERA HOUSE (George W. Chambers, manager): House dark 16-21.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Edward Harrigan as Old Lavender played to much appreciation 2. The Bowery Girl followed 3 and gave a very creditable performance. Fabio Romani 4 was staged in excellent taste, scenery new and attractive and co. one of considerable merit. Nat Goodwin in Mizzoura crowded the house from cellar to roof at raised prices. The fashion of the city greeted him and his co. enthusiastically.

MONTGOMERY.—MCDONALD TARATRE (G. F. McDonald manager): Barney Fagan and Sam J. Ryan, supported by a good comedy co., presented Paradise Alley to good house 11; Miller Brothers in spiritualism to fair business 12. Lewis Morrison 19; Henry E. Dixey 20, 21.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Edward Harrigan 4, Black Crook 5; both playing to moderate business. Paradise Alley 10 to a good house; Charley's Aunt 16.==ITEM: The Directors of the Academy will assume control for season 1896-97 with B. T. Taber as their manager.

ARIZONA.

PHOENIX.—OPERA HOUSE (Hirschfeld and Fleishman, managers): Ezra Kendall in A Pair of Kids Feb. 29, 30 to delighted audiences; Thos. Keene in Richard III. and Louis XI. 2, 3; big houses and performances excellent; Hoyt's A Texas Steer 12; Black Crook 24, 25.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager): Lillian Lewis in Credit Loraine 7 to a small but highly pleased audience. The support was very good, Lee Lemar being especially so. Miss Lewis' costumes were the most magnificent ones ever seen on this stage. Turkish Bath 10; Della Fox 18; Thomas Keene 21.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): House dark 1-8.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, lessee and manager): Henry E. Dixie 2, to fair business. Lillian Lewis in Credit Loraine 5, to poor house, on account of bad weather. Private Secretary 6, to good house; fair satisfaction.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Thomas W. Keene presented Louis XI. to a fair-sized and highly pleased audience Feb. 28. Nellie McHenry 19; Lewis Morrison 21.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): A. M. Palmer co. in Trilby 4, 5 to fair business. George Trader made a hit as Zou Zou, Marsick, the French violinist 7; Frederick Warde and co. in repertoire 9-14. Coming: Materna and Ondricek, Nellie McHenry, Mexico and Friends co., Hoyt's A Milk White Flag.==OAKLAND THEATRE (J. J. Collins, manager): Bacon Dramatic co. in Webster and Brady's drama The Bottom of the Sea 2-9 to good business.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Paderewski under the management of the Associated Students of the Leland Stanford Junior University at advanced prices drew one of the largest and most fashionable audiences ever assembled in the auditorium Feb. 27. Trilby, return engagement, played to only a fair house 2. The Old Lime Kiln, with Katie Putnam as the star, drew a good-sized audience 3 and seemed to please those present. Eugene O'Rourke in The Wicklow Postman had a fair crowd 6.

STOCKTON.—AVON THEATRE (James J. Lent, manager): Dark for two weeks.==YOSEMITE (Adams and Newell, managers): Sousa's Band played to good business 2; performance good. Eugene O'Rourke and the John L. Sullivan comb. did a poor business 4. Nellie McHenry as The Bicycle Girl 11; Frederick Warde 18.

RIVERSIDE.—LORING OPERA HOUSE (F. H. Miller, manager): Vaudeville entertainment Feb. 24, by local talent for benefit of Junior Band to big house. Trilby 25, A. M. Palmer co., to packed house. Elliford Dramatic co. opened week 2; fair business. Morrison's Faust 11.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Richard's Georgia Minstrels drew fairly well 2, 3. Ezra Kendall's A Pair of Kids did good business 6, 7. Katie Putnam in The Old Lime Kiln 9-11; Sinbad the Sailor 12-14.==BURBANK THEATRE (Fred A. Cooper, manager): May Nannary and the Daily co. in Power of the Press drew well week ending 7. The Open Gate and Baby 3.==ITEMS: Frederick Sanford, of Happy Jack fame in the Old Homestead, is in town for a few days off his orange grove at Fair Oaks, where he is now a citrus granger).—Will Wheeler, business manager for Katie Putnam, is here in the interests of his principal.

FRESNO.—BARTON'S OPERA HOUSE (Robert G. Barton, manager): Katie Putnam 5 good performance, appreciative audience. Nellie McHenry 12; Hoyt's Texas Steer 14.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Bob Burdette 4 lectured on "The Rise and Fall of the Mustache" to a large and delighted audience. James O'Neill in Monte Cristo to a crowded house.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): The Minstrels performance given by the Wheel Club (local talent) was a big success in every way. Crowded house and every one pleased. House dark 9-14.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): James O'Neill, presenting Virginius and Monte Cristo 5, 6 to large and pleased audiences. Edwin Milton Royle's play Friends was given 7 to a smaller but very enthusiastic audience.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Friends 11. House dark 9-14. Chicago Ladies' Quartette 18; Katie Putnam 28; Nellie McHenry April 2.==ITEM: Mr. Pickel, manager of the Schubert Quartette, spent Sunday, 8, in our city.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Frank Daniels and his excellent co. in The Wizard of the Nile 4, 5 to S. R. O. On the evening of the fifth Company K, with their veteran and honorary members, attended the theatre in a body and afterwards partook of a banquet at Hotel Hartford at which Frank Daniels and several members of his co. were guests. Wood and Shepard, the irresistibly funny comedians 6 in their skit, Town Topics, kept a large audience in good humor. Hoyt's A Bunch of Keys 7, with Ada Bothner featured, furnished plenty of lively fun. The Gormans 9, assisted by a clever co., presented their successful comedy-drama, Gilhoolys Abroad, to a large audience. Primrose and West fresh from their Madison Square Garden triumphal carnival presented their usual good entertainment 11, to the usual large audience. Ward and Vokes 12, Joseph Hart 13, Donnelly and Girard 14. At the Auditorium Rice and Barton's Comedians appeared 12-14.

Rivarde, the distinguished French violinist, appeared at Foot Guard Hall 13. Sarah Bernhardt will present Camille at Proctor's 20.==ITEM: A genuine negro minstrels were booked for a week at the Auditorium recently but were canceled after one performance.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Jolly Mev Irwin and her co. made a laughing success in The Widow Jones 7. Popular John C. Rice easily divided the honors with the star. Professor Samri Baldwin and wife, the White Mahatmas, opened 9 for a week to big house and created much astonishment at their seemingly supernatural powers. Nat Goodwin in Ambition 18; Sarah Bernhardt in Izeyl 19; the Bostonians in Robin Hood 20, 21.==GRAND OPERA HOUSE (G. B. Bunnell, manager): Jolly Old Chums drew large and well-pleased audiences 5-7, giving satisfaction. Darkest Russia is doing a fine business 9-11, as well it might, for it is portrayed by as good a co. as has been seen here in years. Such sterling actors as Maurice Drew, O. H. Barr, O'Hane Hillis and W. C. Holden in the leading male roles, and Katherine Roland, Eva Byron, Florence Roberts and Helen Holland in the female would carry any performance. Derby Mascot 12-14.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Otis Skinner gave fine rendition of Villon The Vagabond 4 to a small house. The bill was poorly chosen. May Irwin's first stellar appearance in The Widow Jones 5 to packed house, and the cleverest farce comedy this season with a superb cast. A return date is hoped for. Rice's 1492 returned after a month's absence to big houses. Primrose and West fresh from their 25th anniversary appeared 10, to a well satisfied audience. Donnelly and Girard in The Rainmakers 13; Ward and Vokes in a Run on the Bank 14; Arion Concert (local) 18, with Camille Urso; Andrew Mack's (return date) in Myles Aroon 19; Bonnie Scotland 20.==THE AUDITORIUM (Parsons and Jennings, managers): Conroy and Fox opened 5 for three days in O'Flarity's Vacation, after a brief rest. The cast was very mediocre. On The Mississippi 9 was remarkably clever and given to large business. After allowing a half-dozen concert (?) halls to flourish unmolested in the city, the Municipal Fathers swooped upon some advance bills of the Ada Henry Burlesque Co., booked 10, 11, and forbade the performance before they even knew what it was. The Huntington Stock Co. opened 12, for three days in repertoire. Joseph Callahan's Faust 16-18; Delmonico's At Six 19-21.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): The Standard Opera co., after giving two wretched performances of The Little Duke 6, 7 before very meagre audience, collapsed and the members of the co. left town in a great hurry Saturday night, going by special train to New London where they took the boat for New York. It was said that the "angel" of the co. became disgusted with the business, and money not being forthcoming the season ended abruptly. Trip to Chinatown 12; Waite's Comedy next.==BREED'S OPERA HOUSE (Ira L. Jackson, manager): House dark 2-7.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Wright Huntington Stock co. played a return date 9; excellent performance to a fair business. Delmonico's at Six 13; Ellenwood Players week of 16.

STAMFORD.—OPERA HOUSE (F. M. Briggs, manager): Royal Hand Bell Ringers 9, to crowded house; Derby Mascot 11, to good business. Minnie Lester 16-21.==GRAND OPERA HOUSE (John E. Ray, manager): Joseph Hart in A Gay Old Boy 11, to fair business on account of storm, performance excellent; Myles Aroon 20.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Enid Mayo co. gave four performances 5-7 to crowded houses. The co. is one of the strongest repertoire cos. ever seen here. Miss Mayo was presented with a handsome basket of flowers and Harry Knight received several curtain calls 5.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The Gormans in Gilhoolys Abroad 10; poor house; good co. Delmonico's at Six 17; Joe Ott 23.==THE MCDONOUGH (J. C. Southmayd, manager): The White Crook 12, 13 to good business. London Gaiety Girls' co. 18; Enid Mayo co. 19-21.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): Darkest Russia to a large house 7. The Huntington Stock co. in All the Comforts of Home and Woman Against Woman pleased large houses 10, 11.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Minnie Lester 9-14.

WILLIMANTIC.—LOOMER'S OPERA HOUSE (John H. Gray, manager): Ward and Vokes in A Run on the Bank 11 to good business. One of the Bravest co. 14 to fair attendance. The Trustee 17; Colonel Robert G. Ingersoll 20 in "The Foundation of Faith."

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Barney Ferguson and his co. in McCarthy's Mishaps pleased a fair-sized audience 6. The Gormans in Gilhoolys Abroad gave two performances 7 to big business. The Foundling 9 to a crowded house. Cissy Fitzgerald, with her wink, did not meet with the expected enthusiasm. A Trip to Chinatown to a large and delighted audience 10.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): McCarthy's Mishaps played to a very good audience 5, performance also good. Parada, a spectacular play by home talent, gave a good entertainment week of 9. White Crook 16. Joe Ott in The Star Gazer 18, Faust 20, Lost Paradise 25, Colonel Robert G. Ingersoll 26, Coon Hollow 30.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): The Gormans in their new musical comedy, The Gilhoolys Abroad, greatly pleased a good house 6. Ellinwood's Players in repertoire played a week's engagement 9-14; co. and attendance very good.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Town Topics 5, its second appearance, to a good sized and well-pleased audience. May Irwin in Widow Jones 6 to a very large audience, who were very enthusiastic in their praise. Waite's Comedy co. commenced a week's engagement in repertoire 9 at popular prices and did a fine business.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Frank Daniels' co. in The Wizard of the Nile packed the house 6 and gave a fine entertainment. Town Topics, return date, 7, to only fair house. Ward and Vokes in A Run on the Bank 10 to light business. A Gay Old Boy 12. Delmonico's at Six 16. Bonnie Scotland 19.==OPERA HOUSE (John Hanna, manager): The Ladies' Club booked for 9-11 canceled. White Crook 17, 18.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Trilby came 5 to a large audience. Robert Hilliard presented Lost—24 Hours 6; fine performance; fair house. Twelve Temptations 12. Brooklyn Handicap 13; Great Diamond Robbery 14. Primrose and West 17. The Scout 20.==BIJOU THEATRE (William Dougherty, manager): Nibbe's Folly co. closed a three nights' engagement 7 to good business. The French Gaiety Girls 9-11 to large houses. Watson Sisters 16-18; A Cracker Jack 19-20.==ITEM: Manager Baylis, of the Grand Opera House, attended the Primrose and West anniversary in New York 9.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe manager): A Bowery Girl 2 met with a very fair reception. Old Lavender 3 played to small business. Mr. Harrigan was met by a great many of his old acquaintances, who entertained him, he being a former resident of this place. Fabio Romani 5, fair house; play well received. Roland Reed 11.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Grau's Opera co. 2-7, embracing two matinees, played to excellent business at popular

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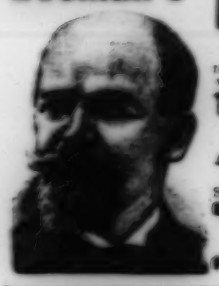

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plain. The nightly change of programme included Grand Duchess, Black Hussar, Tar and Tartar, Ermine, May 4, and Fra Diavolo. The entire co., led by Adelaide Randall, were successful in their efforts to please. Round Ends 3 to S. R. O. in The Politician was one of the events of the season. Isadore Rush as Cleopatra Sturges and William Bernard as Pelham Partridge shared the honors with the star. The drop of each curtain was emphasized by curtain calls and a speech. Emily Rancker, with a good support, in Our Flat 3 pleased a fair sized audience. Ed Harrigan 10, 11.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (J. C. Shaw, manager): Roland Reed and Isadore Rush with a fine co., delighted two large audiences, matinee and night, 4 in The Woman Hater and The Politician. Mr. Reed is a great favorite here, and well deserved the encores which were bestowed upon him and his excellent co. Paradise Alley 5; poor play to a large audience. Frank Jones and a fair co. in Our Country Cousin 7 to light business.——MASONIC TEMPLE: C. A. Sampson, the strong man, and a good co. pleased a fair house 5.——GRAND HALL: Max O'Rell on Her Royal Highness Woman before the largest audience that has patronized a show of the kind in this city in years. Charley's Aunt 2-3. Morrison's Faust 25.——ITEM: Mr. Michael, of the Greenwall Theatrical Circuit and manager of Lyceum Theatre, Atlanta, Ga., made many friends while here last week.

ROME.—NEVINS' OPERA HOUSE (James B. Nevin, manager): Miller Brothers gave a performance on Spiritualism to fair house 6.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (M. A. Faker, manager): Country Cousin 4 to small house; performance very mediocre. Lewis Morrison 10; Charley's Aunt 21.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): House dark week ending 9. Lewis Morrison 9.

GRIFFIN.—OLYMPIC THEATRE (Mr. Holman, manager): Dick P. Sutton's Texas co. to a moderate house 4. Galatea Opera co. 4

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): The Marie Wellesley's Players turned people away all the week and closed their engagement to a standing room house 2. Kellar played to big house 10 and gave a splendid performance. Charles A. Gardner, Karl, 12 in Fatherland. At Fort Bliss 13; 8 Bells 14; Annie E. Davis co. week of 16; Temple Male Quartette 23; Sowing the Wind 24; 1492 27.——THE AUDITORIUM (Lem. H. Wiley, manager): Braving the World opened 2-4 to fair house, but it was all over when the people saw the performance. Lost in New York 5-7 opened to good business and held up all week. The piece seems to have lost none of its drawing power, as on Saturday the house was packed. Spencer's Band concert 3 to good business. Ida Van Cortland week of 9 opened to fair business in A Woman's Power. The repertoire, Forget-Me-Not, Ingomar, New Magdalen, Doris and others. Spencer's Band 15.——ITEM: L. J. Meehan, business manager for the Flints, while in Peoria 6 stated that they had played to over $2,000 in ten nights at Decatur, Bloomington and Springfield.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. F. Chatterton, manager): Professor Fint and daughter, hypnotists, closed one of the most successful week's engagements ever given in Springfield by this class of entertainment's. The S. R. O. card was on four nights during the week of 6. Gus Heege in a Genuine Ventleman drew but a small audience 7 and failed to please.——ITEMS: Edward Kellar received a telegram while here telling of the death of his wife in Erie, Pa. He left at once for that city.—The Gus Heege co. have canceled dates during week of 16 and will rest in St. Louis.—The local lodge of Elks initiated nine members 9 and gave a banquet afterward.

CLINTON.—RENNICK'S NEW OPERA HOUSE (W. B. Cundiff, manager): Grand juvenile opera Gep, Jr., by local talent 5 gave an excellent entertainment to good business. Herzell and Wilson's Comedy co. commenced a week's stand 9 to fair business.—— NEW OPERA HOUSE (John B. Arthurs, manager): Braving the World co. failed to fill their date 5, 6.——ITEM: It is reported that George H. Johnson, of Lincoln, will build a fine ground floor Opera House in this city and that John Arthurs will be manager.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): The Mozart Symphony co., under the auspices of the Quincy Musical Club, 7 gave a pleasing entertainment to a very crowded and appreciative audience. The advance sale for Sol Smith Russell, who appeared here 11 in The Rivals, was the largest of the season. Charles A. Gardner 14.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Spangetah Club Minstrels (local) 5 to a packed house. Genuine Ventleman 6 to good house. Kellar 11; At Fort Bliss 12; 8 Bells 13; A Baggage Check 16; Daniel Sully 19; Sowing the Wind 25; Rice's 1492 26; Eddie Foy in the Strange Adventures of Miss Brown 28. Beach and Bowers' Minstrels 31, April 1.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Morrison's Faust 9 to fair business and excellent satisfaction. Daniel Sully 9.

VIRGINIA.—TURRMAN OPERA HOUSE (T. W. Decker, manager): Si Perkins 13. House dark 16-21.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Lost in New York to fairly good business 4. The Clara Schumann Ladies' Orchestra to good-sized and appreciative audiences 5-10. Salvini 21, Eddie Foy 25, Della Fox April 1.——ITEM: Manager Perry has assumed the management of the Clara Schumann Ladies' Orchestra. Della Phillips, a highly accomplished young violiniste of this city, has been engaged to play with the orchestra.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): At Fort Bliss 10 to poor house and failed to give satisfaction. Eddie Foy 13, Garden co. 16-21. Baggage Check 24; 8 Bells 25.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, lessee and manager): Blackaller's co., including Anna Davis and Burt Wessner, closed a good week's business 8. Eight Bells 17; Alexander Salvini 20; James A. Herne in Shore Acres April 3.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): Little Miss Nugget, with Cawthorn, Miss Mitchell and Charles A. Loder as principals, 9 to only fair business; co. did not give universal satisfaction. Anderson's Theatre co. in repertoire week of 10; Prohman's The New Boy 23; Northwestern University Glee, Banjo and Mandolin Club 21; Stetson's U. T. C. April 3.

MONMOUTH.—PATTI OPERA HOUSE (Webster and Perley, managers): A Progressive co., repertoire, 2-7 to a crowded house each evening at popular prices; fair performance. Monmouth Merry Men 6, home talent minstrels, gave a splendid performance to largest house of the season. The specialties were first class, especially Harry Webb and Billy Arthurs as Romeo and Juliet.——ITEM: The Andrews Opera co. have secured a $300 guarantee for the production of The Pretty Persian here in April.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): Francis Jones in Old Madrid 5.

BELLEVILLE.—TIEMANN'S OPERA HOUSE (L. E. Tiemann, manager): House dark week ending .. Alvin Joslin 12. Sam Jack's Creoles 14. The New Boy 22.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager): Denton's Comedians 14-21, Andrews Opera co. 25.

DIXON.—OPERA HOUSE (F. A. Truman, manager): House dark 2-7. Marie Wellesley's Players opened week of 9 to a packed house, good satisfaction. Andrews Opera co. 18.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Gordon and Gibney Comedy co. 2-7 in repertoire. Business very good.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Keller 14.——OPERA MUSIC HALL: This house was opened 4 with a grand concert by the Soca Somer Singing Society. The performance was enjoyed by a large audience.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Christopherus was presented 4 to fair house. Mozart Symphony co. 6 to a large house and was very entertaining.

MOUND CITY.—OPERA HOUSE (Betts and Hays): Wright and Lorig finished their engagement 7 to poor house; performance did not please.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Jessie Bell Shattuck's daughter delighted a large and fashionable audience with Audrey Opera co. 20.—— ITEM: Her many friends are pleased to note the success of Helen A. Culver, of the Ladies' Lady, this being her home. A reception was tendered the soubrette at the close of the concert.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arnold, manager): Dark this week. Coming: The Girl I Left Behind Me April 1.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): Dark 2-8.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager): Charles L. Davis in Alvin Joslin 2; performance excellent. House dark 3-8.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Stuart Robson in Mrs. Ponderbury's Past to a well pleased audience. Sol Smith Russell co. 9 in An Every Day Man.——ITEM: Manager Haines will attend the funeral of J. H. McVicker in Chicago.—A Trip to Chinatown 26; Daniel Sully 21.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Little Miss Nugget 13; Anderson co. week 16; Katie Emmet 30.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): House dark week 2.

LINCOLN.—BROADWAY THEATRE (Cossitt and Poley, managers): Si Perkins co. 7 to a big house; co. only fair. Edwin Favour gave his popular lecture on electricity 9 to a large and appreciative audience. This engagement closed the Maxwell lecture course this season. Charles A. Gardner 11 in Fatherland. The house was deservedly light. co. very bad. Baggage Check co. 17.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Blaney's A Baggage Check drew two good houses 8. To judge by the amount of laughter created it was a success. Daniel Sully in A Bachelor's Wives gave a very pleasing performance 9. Charles L. Davis 11. Herbert Cawthorne in Little Miss Nugget 15; Ferris' Comedians week of 16; Lost in New York 22.

INDIANA.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Al G. Field's Colored Minstrels gave the best minstrel performance ever seen here 6 to a S. R. O. house.——ITEMS: Manager Van Arsdale and wife have just returned from a pleasure trip through the South.—W. C. Justice, advance for The Defaulter, was here 7.

NOBLESVILLE.—WILD'S OPERA HOUSE (C.C. Curtis manager): In Darkest America 5 to good house and well-pleased audience. The singing was excellent, and Billy Miller and Harry Fiddle deserve especial mention for end work and specialties. Shore Acres 25.

FORT WAYNE.—MASONIC TEMPLE (Struder and Smith, managers): Lost in New York 2, 3; good business. Stetson's Uncle Tom's Cabin 14; small house. Stuart Robson 15; good business and very well pleased audience. Mrs. General Tom Thumb 6, 7, matinee and evening, to fair business.——EMPIRE THEATRE (Louis Heilbroner, manager): Frost and Fanshawe Dramatic co. 2; good business.

EVANSVILLE.—GRAND (King Cobbs, manager): Charley's Aunt 3 drew a good house. Wang 11; Marie Wainwright 27; Trilby April 8.——PEOPLE'S (T. J. Groves, manager): The Howard Hall co. in repertoire drew only fair houses week of 2. Charles A. Gardner in Fatherland 8; good house. A Night's Frolic 15.

ANDERSON.—GRAND OPERA HOUSE (I. E. May, manager): Robert Downing in The Gladiator 4; fair business; performance not as good as in former years. Virginia Knapp to poor business 5, 6; performance not deserving of better. O'Hooligan's Masquerade 9 was canceled. Derby Winner 12; Hi Henry 16; Pudd'nhead Wilson 17; At Fort Bliss 19, 20; Side-Tracked 21.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Little Miss Nugget 7 drew fairly well, and gave best of satisfaction. Dark 9-14.——CARLISLE HALL (D. Carlisle, manager): Essie Fry-Cook 24.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): The Defaulter 7 to topheavy house; performance fair. Old Homestead 19.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, jr., manager): Field's Black America 4 to excellent business. Stuart Robson 6 in Mrs. Ponderbury's Past delighted a large audience. Rice's 1492, 14; At Fort Bliss 17.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): Stetson's Uncle Tom's Cabin co. Feb. 29; S. R. O. business both matinee and evening. Haworth's Grand Hibernica Comedy and Specialty co. 9; good performance to fair house.——ITEM: F. G. Hyde has bought W. L. Blodgett's interest in the Hibernica.

MONTPELIER.—GRAND OPERA HOUSE (—, Murphy, manager): Eldon's Comedians closed a week's stand 7; poor performances to poor business. Al. G. Field 9; Trilby 11; Carrie Russell 13.

FRANKFORT.—COLUMBIA THEATRE (Anghe and Bennefield, managers): Charles L. Davis in Alvin Joslin 4; good house; fair performance. Pirates of Penzance (local) 10; pleasing performance to a crowded house. Jessie Mae Hall 16-21; Shore Acres 27.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Hawaiian Band and Glee Club 13; Hi Henry's Minstrels 17.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Lincoln J. Carter's Defaulter 4 gave a splendid performance to good-sized audience. The acting of Mamie Earle in the fourth act received great applause. Al G. Field's Darkest America 10 more than pleased a big house. The Old Homestead 20; Trilby 23.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (James B. Dickson, manager): Howard Hall Dramatic co. week of 9 at popular prices; fair business.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Dr. J. A. Houser, the Arcadian, assisted by E. A. Witherell, commenced a series of illustrated lectures 8 to a large and well-pleased audience. Land of the Living 14; Walker Whiteside 20; Shore Acres 23.——ITEM: J. A. Coombs, agent of Land of the Living, is here billing his attraction.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): The advance sale for Madame Rhea 16, $300, one week in advance of date, is very flattering, and the prospects are good for a full house at advanced prices.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): The Trolley Party 7 to fair business. Al. G. Field's Darkest America 11; The Derby Winner 14; the De Haven Comedy co. 16-21.——THE BRADLEY (George Bradley, manager): Shore Acres 5 to good business. Oliver Byron in Ups and Downs in Life 9 to fair business. Sowing the Wind 10 to good business, excellent satisfaction. The Royal Hawaiian Band and Glee Club 18, 19.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Little Nugget 6; fair business and good performance. Charles Gardner 10 to fair business; performance fair. Cake Walk 11; Trilby 27.——ITEM: Will Richmond, of this city, has joined the Howard Wall Comedy co.

MARION.—THE ALLEN (M. B. Edmeston, manager): Stetson's U. T. C. drew two good houses 3. Boston Symphony Club gave an excellent programme to fair attendance 4. Carter's Defaulter 11; Al. G. Field 14.——WHITE'S OPERA HOUSE (E. L. Kinneman, manager): Gallagher and West in O'Hooligan's Masquerade played a return date 7 to fair business. Jessie Mae Hall commenced a week's engagement 9, opening with The Princess of Patches to a crowded house, giving best of satisfaction.——ITEM: Since Mr. Kinneman took the management of White's, business has improved wonderfully at that house.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Ida Van Cortland 2-7 gave a pleasing performance to light business. John Griffith gave his elaborate spectacular version of Faust 9 to good house. The play was magnificently staged, the scenery, settings, and mountings were brilliant and effective. The co. is a strong one, and gave a smooth performance. Rice's 1492, 13; Hoyt's A Trip to Chinatown 20; James A. Herne in Shore Acres 26; Old Homestead 28.

AUBURN.—HENRY'S OPERA HOUSE (H. C. Henry, manager): Atkinson Comedy co. presented Peck's Bad Boy 3 and drew the largest house of the season; every seat was sold ten hours before the doors were opened. The Empire Stock co. 12-14.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): The Defaulter 10 to fair-sized audience. The performance gave universal satisfaction, each member of the co. being adapted to their part. Eldon's Comedians 16-21. Tornado 25. Daniel Kelly 9.——ITEM: Manager Todd is having plans prepared for enlarging house and stage. The seating capacity will be about doubled.

INDIAN TERRITORY.

MUSCOGEE.—TURNER OPERA HOUSE (Fred E. Turner, manager): A Turkish Bath 9; performance very good and audience very well pleased.

IDAHO.

POCATELLO.—OPERA HOUSE (H. S. Kinport, manager): House dark 2-7. Coming: Marie Tavary Opera co. at advanced prices 25.

MOSCOW.—OPERA HOUSE (F. P. Barton, manager): Uncle Josh Spruceby 2 to big house.——ITEM: The co. were entertained at a social session by the Elks after the performance.

IOWA.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): A Baggage Check 11 followed up its success of three weeks ago with business that was decidedly satisfactory. Since its recent presentation here changes have been made in the third act which admit of the introduction of several new specialties and considerable business that adds greatly to the enjoyment of the performance. Mikado by (amateurs) 17; Charles A. Gardner 19; Beach and Bowers' Minstrels 24, 25; F. W. Gunsaulus 31; Sherwood Concert co. April 4; Schueler Concert 6.——ITEMS: Gus Heege and his manager, John Whitely, were here 4. His visit to Keokuk was made during the week of the great Chicago fire when he was here with Louise Lord who is now the wife of Lincoln J. Carter. Eight Bells 6 almost doubled the business done a year ago, and the box office take at that time was nearly $800.

COUNCIL BLUFF.—NEW DOHANY THEATRE (Elliott Alton, manager): The Woodward Theatre co. finished a three weeks' engagement 7 in repertoire to S. R. O. nearly every night at popular prices; good co.——ITEM: The manager, Elliott Alton, and Mr. Hunt have organized a stock co. to begin a two weeks' engagement here at popular prices.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jerser, manager): The Vendetta pleased a fair audience 4. The Merry World 6 to good business. Beach and Bower's minstrels packed the house 9, 10 at popular prices.——ITEM: Walter Perkin's has recently joined The Vendetta co., in the capacity of manager.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager): Slayton Jubilee Singers 9 to a full house. They gave one of the best concerts ever heard here.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Morrison's Faust to good business 2, 3; good performance. Frank Bush in Girl Wanted 6 to good business; performance satisfactory. The Merry World played to large and delighted audiences 7 and matinee, and proved to be one of the best attractions seen here this year. Katie Emmett 12; Della Fox 27; Sowing the Wind 28.——GRAND OPERA HOUSE (William Foster, manager): Beach and Bower's Minstrels to packed houses 6, 7; performances good.

OSKALOOSA.—MASONIC OPERA HOUSE (N. L. Briggs, manager): Eight Bell 3 to usual big house. One of the best performances ever seen here. Morrisons's Faust 7 gave good performance. A Baggage 13; Boyd's Minstrels 16; Chase-Lister co. week 23.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): House dark indefinitely.

DAVENPORT.—BURTIS OPERA HOUSE (Becker and Kindt, managers): The Merry World 4 gave a pleasing entertainment to a large audience. House dark 5-7. Morrison's Faust 8 drew well and gave general satisfaction. The scenic effects were very good.——ITEMS: The managers of this house deserve credit for the many good bookings they have had so far this season and have some strong attractions for future dates. Eight Bells 21; Blaney's Baggage Check 15; Beach and Bower's Minstrels 16, 17; Richard Mansfield 26; Sowing the Wind 27.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): Byrne Brothers' Eight Bells 5 to a large and appreciative audience. This play has lost none of its pleasing features of last year and many new ones are added. Curtain calls were responded to quite freely. Lovers of farce comedy were thoroughly pleased with Charles E. Blaney's A Baggage Check 10. James T. Kelly was greeted with rounds of applause and other members of the co. received their share also. Fabio Romani 19; Herbert and Reynard 23, one week.

FORT DODGE.—FESSLER OPERA HOUSE (G. F. Rankin and C. H. Smith, managers): House dark 1-8. Bishop Fowler on Abraham Lincoln 10.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser and B. B. Moiss, manager): The Merry World played to the capacity of the house and pleased.——ITEMS: Rena Egan, of the Merry World, was taken sick here and remained over until Saturday. An entertainment to be called The Carnival of the season, and a fancy dress ball will be given at Steyer's Opera House April 7 by the ladies of the Unity Church.

BOONE.—PRIPPS OPERA HOUSE (J. J. Kirby, manager): Beach and Bower's Minstrels here to fair house. Morrison's Faust 4 to S. R. O. Eli Perkins 14.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, manager): Slayton's Jubilee Singers drew the largest house of the season 10; performance not up to expectation. House dark 16-28.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Morrison's Faust 6, good house. Eight Bells 9, big attendance. Beach and Bower's Minstrels 13-14 and matinee; Della Fox 28.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt & Co., managers): Brothers Byrne in Eight Bells 7 drew a large house and gave an excellent performance. The Flints 9-11 to fair business. Hypnotic exhibitions seem not to have the attractive qualities they at one time had for our local theatregoers. Kellar 12; Katie Emmett 14. Coming: Della Fox, Richard Mansfield, Shore Acres.

SIOUX CITY.—PEAVEY GRAND (A. B. Beall, manager): Hoyt's A Milk White Flag drew a packed house 3. Frank Lawlor who is a favorite here and Clarissa Agnew were repeatedly encored. Merry World 10.——ITEM: Manager Beall made a business trip last week which included St. Paul, Cedar Rapids, and Des Moines.

ALGONA.—CALL'S OPERA HOUSE (C. H. Blossom, manager): John Dillon in Wanted the Earth 8 to packed house and pleased audience. Mr. Dillon seemed to be at his best and was supported by a strong co.

MARSHALLTOWN.—ODEON THEATRE (I. C. Speers, manager): Morrison's Faust attracted large audiences 5, giving their usual excellent performance. Very capable co.; excellent satisfaction. The Merry World to S. R. O. 9; good co.; audience well pleased. Beach and Bower's Minstrels 11.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): The Merry World 5 came within a few dollars of breaking the record in spite of a lenten date and extremely bad weather. The best and cleanest burlesque ever seen here. A Baggage Check April 1. House dark except for local amusement until that date.——ITEM: Manager McMillan is in Chicago making arrangements for refurnishing and booking for next season.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): A. V. Pearson's Big Stock co., which created such a sensation at the Crawford the week preceding, moved over to this house week of 2-7, and the audiences which nightly packed the big auditorium gave enthusiastic testimony as to the wisdom of the move and the combined excellence of the plays and co. A Breezy Time 12.——ITEM: There is a girl in this town who is only sixteen and untrained, but for two years she has been whistling at local "social functions" and lodges and church entertainments, until her fame has extended to a number of small towns around us. She is the best female whistler ever heard here and with proper coaching would in six months be the best in the world.

OTTAWA.—OPERA HOUSE (Fred R. Miller, manager): Humpty Dumpty Specialty co. to fair business 9. The performance was very poor; several of the specialty people were good.——ROBERTSON (Charles H. Ridgway, manager): Fitz and Webster's A Breezy Time 10 to fair business. The best comedy co. here this season. The musical and mechanical specialties were first-class and the co. has many new and attractive novelties. Salter and Martin's Uncle Tom's Cabin co. 17.

WICHITA.—CRAWFORD'S OPERA HOUSE (E. L. Martling, manager): The Coronado Minstrels and Burlesque Circus (a local production under the direction of W. M. Haskell) drew two of the largest houses of the season 4, 5. A Breezy Time 6, good performance to fair business.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Fitz and Webster's Breezy Time 4 to a fair-sized house. Good co.; first-class performance.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Fitz and Webster in A Breezy Time pleased a good house 5; co. good. Maloney's Wedding 21.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): House dark 2-9. Only a Farmer's Daughter (Charles Gardner) 9.——AUDITORIUM (Chas. J. Humphrey, manager): Lecture by Mrs. Mary E. Lease 13.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Charles B. Marvin's co. of players entertained good houses week of 2 at reduced prices. Co. gave good satisfaction. Fitz and Webster in A Breezy Time 11.——MUSIC HALL (George B. Penney, manager): The Alpine Concert co. gave one of their choice entertainments 6 to a crowded house. The enthusiasm great. The Misses Herman are artists of marked talent and culture.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Mr. Bowman, manager): Uncle Tom's Cabin 5; good house.

JUNCTION CITY.—OPERA HOUSE (Thomas W. Dorn, manager): House dark 2-7. Eunice Goodrich co. 16-21.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): Sharpley Lyceum Theatre co. 2-7. Very large business and highly satisfactory performance; S. R. O. Wednesday, Friday and Saturday.

NEWTON.—RAGSDALE'S OPERA HOUSE (W. J. Puett, manager): Fitz and Webster's Breezy Time 7; performance excellent.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Wang pleased a fair sized audience 9. Land of the Living 13; Shore Acres 20; Alvin Joslyn 24.

ASHLAND.—THE ASHLAND (W. Meinhardt, manager): House Dark 9-14. Walter Whiteside 17; O'Hooligan's Masquerade 19; Charles L. Davis 25.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): A Plum Pudding to extremely small house 4.

DANVILLE.—OPERA HOUSE (J. McCullins, manager): House dark 2-11. Gilbert Opera co. 12.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell, manager): Hi Henry's Minstrels 2, to top-heavy house; unsatisfactory performance. Gilbert Opera in Mascot 10 to fair house. Shore Acres 18; Max O'Rell 20.——ITEM: Jay Circus 4 failed to appear and gave no reason; reported to have disbanded in Georgetown, Ky.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Ellen Beach Yaw 6 to good house. Concert highly enjoyed. Fire Patrol 7 to poor business; performance very poor. Walker Whiteside 19; Shore Acres 21; Alvin Joslin 23; Blind Boon 27, 28; Seabrooke 30; Sowing the Wind April 4; Private Secretary 11.

LOUISIANA.

MONROE.—OPERA HOUSE (C. T. Madison, manager): Henry E. Dixey 6 to small house; performance good.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Hugult, manager): Carter's Fast Mail co. 12.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): The Private Secretary 9, Thomas W. Keene 16; Effie Ellsler 18; E. B. Andrews 19.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tuksbury, manager): Nickerson Comedy co. week of 2 to S. R. O. matinee and evenings. Conroy & Fox in O'Flarity's Vacation 11, 12, was much enjoyed. Margaret Mather in Romeo and Juliet 13; Lady of Lyons and Leah 14; Wilber Opera co. and Susie Kerwin's Living Pictures week of 16, followed by Hoyt's A Midnight Bell in Elks' benefit.——CITY HALL (George H. Libby, agent): Miss Jerry 23; The Bell Ringers 25; Nat Goodwin in A Gilded Fool 28; Watkins' Mills April 6.——ITEMS: Bartley McCullum visited his home here. He is playing Otis Tucker with No 1 Burgess in a County Fair. He says he is going to have the best co yet at his Peak's Island Pavilion the coming season. A. L. Wilber, proprietor of the Wilber Opera co., is in town this week. He reports having done a smashing good business up to this week at Lewiston. Treasurer Hatch in Chimmie Fadden (amateurs) at Palace Theatre 13.

AUGUSTA.—OPERA HOUSE (F. A. Owen, manager): House dark 2-14.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark week of 9.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): F. E. Nickerson's Comedy co. opened a week's engagement 9, to a packed house and a well pleased audience. J. C. Kessnich's Band and Orchestra are a leading feature.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (J. H. Stahl, manager): Carrie Louis in repertoire to excellent business 2-7. Hill's Novelty co. gave a very ordinary performance to good business 9. The South Before the War 16.

LONACONING.—RYAN'S OPERA HOUSE (Maryland Supply Co., managers): The Southern-Price co. opened a week's engagement 9 to fair business. A Cold Day 16; Two Johns 21; Side Tracked 23; Hillman, magician 26.——LONACONING CONCERT BAND HALL (Lonaconing Concert Band, managers): World's Fair Glass Blowers 3-9 to big business; performance fair.

FREDERICK.—CITY OPERA HOUSE (A. Gregg Miller, manager): Vance's Limited Mail disappointed a large audience 5. South Before the War 16; Burglar 25.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Ward and Vokes gave their hilarious farce, A Run on the Bank, to good audience 5. The co. and piece are better than ever this season and furnish more honest merriment than many with more pretentious heralding. Colonel Robert G. Ingersoll sought to pry out the corner-stones from the foundations of faith before a good congregation 6. A local paper brightly observed that Colonel Ingersoll came to the Court Square Theatre to scoff and remained to carry out his intention. Frank Daniels in The Wizard of the Nile played to the capacity of the house 7 and the bright and tuneful opera caught the town. Dorothy Morton as Cleopatra, Louise Royce as Abydos, Walter Allen as Ptolemy, Louis Casavant as Cheops and Leonard Walker as Ptarmigan did their share in answering encores. Hoyt's maiden effort A Bunch of Keys was presented by a co. not under Hoyt and McKee's management 9. They carried through the rusty farce, with its bewhiskered jokes through which the winds of half-a-lifetime wail dreerily in the listless shrinking manner of those who expect a visitation of eggs. The Amherst College Dramatic Club (men only) gave Sheridan's Rivals to a small house 10. The performance was a good one, but as Sol Smith Russell played it recently, and Joe Jefferson's star co. is to do it in May the public didn't pour out. Primrose and West's Minstrels 12; usual bright clean performance to the usual responsive house fullness.——ITEMS: Frank Daniels was booked for a matinee Saturday but owing to the late arrival of the elaborate scenery it had to be given up. A large crowd of disappointed people gathered in the drenching rain and were told that they could exchange their seats for the evening performance. As about all the desirable seats were sold for that, it was a case of money back for most of them.—It is strange that Hoyt and McKee should allow A Bunch of Keys played by such an inferior co. to come in ahead of the first-class cos. that play A Trip to Chinatown 13 and A Contented Woman 18. Springfield always turns out to the theatre's capacity for Hoyt's productions, and the remarks made by the audience that melted away through the evening were not encouraging for future business.—The wind continued so high for three days last week that no paper could be put on the boards.—The Walter Damrosch co. did so well with Lohengrin (about $4,000) that they have booked a return date for April 6, playing Tannhauser.—The Two Johns were at Gilmore's Opera House 6, 7 to fair business. The specialties were good. Dresser and Stewart show no signs of beginning anti-fat treatment.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): John Kernell in The Irish Alderman 2 drew but a small house. The co. was rather weak. Margaret Mather, ably supported by Frederick Paulding and W. S. Hart, presented Romeo and Juliet to a large and appeciative audience 5. Emmett Sheridan in One of the Bravest 6, 7 and matinee played to light business. The entire cast was very poor. Caroline Miskel Hoyt and and an excellent co. played A Contented Woman 9 to S. R. O. William H. Currie, Frank Lane, Amy Ames and the Hengler Sisters were the favorites. Colonel Robert G. Ingersoll gave an interesting lecture 10 on "The Foundation of Faith" to an attentive audience of good size. Otis Skinner 12; Jolly Old Chums 13; The Gormans 14.——MUSIC HALL (W. H. Boody, manager): Caldwell and Reedy's co., led by Lizzie Evans, gave an excellent performance of Coon Hollow to good houses 5-7 and matinee. An old Lowell favorite, Ethel Tucker, for a week's engagement 9 to good business. A Bunch of Keys 16-18; My Uncle 19-21.——ITEMS: George L. Peterson, the musical director of The Irish Alderman, is lying seriously ill of

brain trouble in St. John's Hospital, of this city.—Playwright Hoyt was in town with A Contented Woman.

WESTFIELD.—OPERA HOUSE (A. H. Furrows, manager): Edward M. Favor in The Jester Feb. 24 to a small but delighted audience. The Cotton King 27 to a fair house. A well appreciated entertainment and the special scenery was particularly attractive. J. C. Stewart's Two Johns 5 was a pleasing performance and fully up to previous seasons to a good-sized audience. The Amherst College Dramatic co. 6 in The Rivals received small attention owing to insufficient advance work. The parts were well sustained and upon the whole the attraction was worthy of a packed house. William Morris in Michael Strogoff 10; small audience; well presented play. Delmonico's at Six 12; Shamrock and Rose 17; Joe Ott in The Star Gazer 20; Old Homestead 25; Clay Clement in New Dominion 28.—ITEM: J. C. Stewart, of the Two Johns co., says that it will be fifty years next season since he first appeared upon the boards.

ADAMS.—OPERA HOUSE (H. O. Hicks, manager): House dark 2-7.

GLOUCESTER.—WEBSTER HALL (J. Howard Procter, manager): French Gaiety co. played 5-7 to fair house and gave good satisfaction for the small prices.—CITY HALL (Met. Dramatic Club, managers): Margaret Mather 7 to a poor house but gave excellent satisfaction.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Darkest Russia 5; The Private Secrtary 7; A Bunch of Keys 10; all to poor houses. Amherst College Senior Class in The Rivals 11 to small but enthusiastic audience.—THE EMPIRE (Delmore and Wilson, managers): Miss Harum Scarum 5-7; Delmonico's at Six 9-11; both to good business.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): John Kernell in The Irish Alderman to a good house 7. He has a good co. and the piece is quite funny. Margaret Mather 9 to a large house and a very select audience. She is supported by a very strong co. and gave a splendid performance of Juliet. The co. received several curtain calls.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Sawtelle's Dramatic co. opened a week's engagement 9 to big business. The Gormans 17; Town Topics 18; Conroy and Fox 21.—CITY HALL: Herbert Johnson's Quintette Club gave an excellent concert 9 to a large audience. Shaun Aroon (local) 17.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): Rush's White Crook co. 5; large gallery, fair below. The co. has some good specialty acts and fair scenery. Wood and She herd's Town Topics 10; fair-sized audience; general satisfaction.

TAUNTON.—THEATRE (R. A. Harrington, manager): William Morris and an excellent co. presented Michael Strogoff 7 to small but appreciative audience. Ollie Akerstrom in repertoire 9-14 to good business.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): A. O. H. concert and ball 16. Union Glee Club Minstrels 19; Ben Hur 20, 21; A Bunch of Keys April 1.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Bubb Comedy co. did a fair business and gave very satisfactory performances 2-7. Martland's Fifth Regiment Band, assisted by John Thomas, humorist, and Carolyn Belcher, violinist, gave a fine entertainment to a large audience 9. Margaret Mather 19.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Margaret Mather and her excellent co. presented Romeo and Juliet 10 to only fair business. A different bill would have drawn a larger audience.

LYNN.—THEATRE (Dodge and Harrison, managers): William Morris in Michael Strogoff 5, 6; performance very good. The inclement weather robbed this excellent co. of two good houses. A Contented Woman 7 played to S. R. O.; performance satisfactory. Colonel Robert G. Ingersoll lectured 9 to a good house. Otis Skinner in His Grace de Grammont 11; performance very satisfactory; house light.—MUSIC HALL (Dodge and Harrison, managers): A Prodigal Father 5-7; performance fair; house light. Blue Beard 9-11; performance poor; house poor.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The Two Johns 10 delighted a big audience. Special Delivery appeared 14 to big business. Cleveland's Minstrels 19; Old Homestead 23; Down in Dixie 25.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Petty, manager): House dark week of 5-12. Ada Gray 17; Little's World 21; McCarthy's Mishaps 28.—ITEM: Owing to improvements now being made at the Grand Opera House no attractions have been put on at this house for the past two weeks. A new fireproof curtain is among the improvements.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Conroy and Fox in O'Flarity's Vacation 9; good attraction; good business. House dark balance of week.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Ward and Vokes 6 amused a large and fashionable audience with an excellent performance. The co. was very good. Hoyt's Bunch of Keys 11 gave a fair performance to a fair audience. The Rivarde Concert 17; Joe Hart in A Gay Old Boy 18; Coon Hollow 21; Old Homestead 30.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): The Private Secretary 6; fair performance to fair business. John J. Black in Old Rube Tanner booked for 9 closed at Amherst 6. The American Gaiety Girls 9, 10; unsatisfactory performance to good business. W. A. Brady's Cotton King 19; W. S. Cleveland's Minstrels 20.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Hoyt's A Contented Woman to very select and highly pleased audience 6. Conroy and Fox highly entertained a small audience 10. The Foundling, with Cissy Fitzgerald, to a large and highly pleased audience 11.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The Wright Huntington Stock co. 2-7 scored a brilliant success at the opening night. Other performances by the co. during the week were equally successful. Two Johns 9 to good business. The Gormans in The Gilhoolys Abroad pleased a fair-sized audience 11. Special Delivery 13; Old Homestead 18.

MARLBORO.—THEATRE (F. W. Riley, manager): Joseph Callahan in Faust 7. Mr. Callahan was the recipient of several curtain calls as was Beatrice Ingram, whose conception of Marguerite was especially fine. Performance excellent. Otis Skinner 14. One of the Bravest 17; Coon Hollow 21; Raymon Moore 28.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Town Topics 12.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): John Kernell in The Irish Alderman 4 to small house. Shadows of a Great City, with Annie Ward Tiffany as Biddy, closed their season here 7 to good business. Caroline Miskel-Hoyt in A Contented Woman 11 drew a large house in spite of storm. The Foundling 12. Town Topics 14. Coon Hollow 17. One of the Bravest 20, 21.—RICH'S THEATRE (Edward E. Rich, manager): O'Hoolgan's Serenade 5-7 did a poor business and gave an inferior entertainment. The Prodigal Father returned 9 for a week and did a good business. Peep o' Day 23-25.—WONDERLAND THEATRE (E. J. Martin, manager): George L. Gregory's Pan-o-mime co. booked for 5-7 failed to materialize. Rube Stacy played 9-11 to poor business. Rhebeard 12-14.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): The Standard Opera co. billed to appear in The Little Duke 9 failed to materialize, but a sheriff put in an appearance and seemed greatly disappointed at its non-arrival. The local management is about $40 out of pocket which is the amount expended for advertising, etc.—ITEM: Nellie Chase Hall, of this city, sang the role of Serpolette in The Chimes of Normandy and received flattering notices from the Bath, Me., papers in which city the opera was given 6, 7.

NORTHAMPTON. ACADEMY OF MUSIC (William H. Todd, manager): Darkest Russia 4; business rather light; able co. Ward and Vokes in A Run on the Bank 7 to fair house. This co. made without any exception the biggest hit of any farce-comedy organization that has ever played here. Rivarde and Lachance in concert 11 to light business. The Gormans in Gilhoolys Abroad 12. Amherst College Dramatic Club in The Rivals 13. Joe Hart in A Gay Old Boy 17. Smith College Glee Club 18. William Morris in Michael Strogoff 20.—ITEM: Nearly every attraction of late has had to contend with a flood, cloudburst, cold wave baby blizzard or hurricane. This accounts for several night houses.

MICHIGAN.

GRAND HAVEN.—OPERA HOUSE (E. T. Pennoyer, manager): Power's Hibernica played to good house 6 and gave general satisfaction. Tempie Concert co. 11. Passion Play 17.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Rice's original 1492 co. 3 to S. R. O. A Thoroughbred 5; fair house but very poor satisfaction. The Fencing Master 17; War Pictures and Patriotic Songs by local talent for charity 12.—THAYER'S OPERA HOUSE (H. A. Thayer, manager): Stetson's U. T. C. 13. Hanford, Spencer and O'Brien in Damon and Pythias 10.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): On the Trail 7 to moderate house. Stetson's U. T. C. 10; My Wife's Friend 13.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House Dark 2-7; Monarch Minstrels, local, 12; Rhea 19; Joshua Simpkins 16; Fencing Master 23.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, manager): A Thoroughbred co. appeared before a very good audience 9 and gave the best of satisfaction. The co. is composed of good actors. The fine singing of Mr. George C. Deaton was heartily encored.

GRAND RAPIDS.—POWERS' (John T. Condon, manager): Rice's 1492 with Richard Harlow and Bessie Bonehill pleased large audiences 6, 7. The production was sumptuously mounted. Charles B. Hanford 13, 14.—GRAND (O. Stair, manager): Joshua Simpkins has done a fairly good business week of 9. The co. carries its own orchestra and band and gave satisfaction.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Rice's 1492, 5 drew an audience that taxed the capacity of the house. Bessie Bonehill made a tremendous hit as did Ross Snow. Balance of the co. very good. A Thoroughbred 7 played to a small and disappointed audience. Hanford, Spencer and O'Brien co. 11; U. T. C. 14.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager). Fencing Master 5 to very large business; very good satisfaction. Lillian Sackett opened for a week in Master and Man to good business. My Wife's Friend 16; Hanford, Spencer and O'Brien 21.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The house has been dark for week ending 9.

COLDWATER.—TIBBITS' OPERA HOUSE (J. T. Jackson, manager): Stetson's U. T. C. co. played to good business 9. Howorth's Hibernica 18; Hanford, Spencer and O'Brien in The Merchant of Venice 23.—ITEM: Lillian Sackette, a professional, is ill with pneumonia in this city.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): A Thoroughbred 6 was a poor performance, and merited the small house which it drew. Hanford, Spencer and O'Brien in The Merchant of Venice 11. Stetson's U. T. C. 16; Rev. Thomas McClary, lecture, 17; The Fencing Master 18.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Josh Simpkins 6 to small house.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Hanford, Spencer and O'Brien produced Julius Cæsar to a large and very appreciative audience 9.

SAULT STE. MARIE.—SOO OPERA HOUSE (G. G. Scranton, manager): Frank Tucker co. 2-7 in repertoire to good business; S. R. O. the first night. J. Knox Gavin and Little Grace Tyson composed about all there was to the performances. Hoyt's Trip to Chinatown 18; Brown Theatre co. 30-April 2; Rhea 8.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Fencing Master to one of the largest houses of the season. John W. Dodge, who sang the part of Count Guido very creditably, is a resident of a neighboring town. He received a very hearty reception. Stetson's U. T. C. to good business 11.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bioin, manager): Clara Louise Thompson in The Chinook 3, 4 gave a fine performance to light houses. Marie Wainwright 10; McKenzie Concert co. 16; Corinne 17; Bowman and Young's Minstrels 25.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): House dark 29. Athletic Exhibition 9. Edouard Remenyi and concert co. 10.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Salvini in Hamlet 4 to a very large house at advanced prices. Trilby 11.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Salvini under the management of W. M. Wilkinson presented Don Cæsar to a fine audience 2. The work of the star was beyond criticism; he carried the house with him from the start as his numerous recalls testified. The support was good. The John Stapleton co. presented The Wife to a fair house, giving the best of satisfaction 5. Very evenly balanced co. Fannie Rice 10; Trilby 13; Kellar 18. Old Kentucky 19; Marie Wainwright 23.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): The John Stapleton co. in The Wife 3 to packed house. Very satisfactory play. The Chinook 10.

DULUTH.—LYCEUM (L. N. Scott manager): Salvini 6, 7 in Hamlet and Don Cæsar to crowded houses. In the latter play Salvini is excellent. Trilby 9 to fair business. Carleton's characterization of Svengali lacks energy and indication of reserve power, but his laugh is good. Marie Wainwright 13, 14; Paderewski 16; In Old Kentucky 17; Kellar 20, 21; City Band 25; John Griffith Faust co. 27, 28; Hinrich's Grand Opera co. 30, 31.—AUDITORIUM (First M. E. Church): Remenyi 6, played before a large and delighted audience.

MISSOURI.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Richard Mansfield in Beau Brummel 3 to a large audience at advance prices. Baggage Check 9.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Dan'l Sully 2, to light business; performance good. Central College Oratorical Contest 9 to S. R. O. Hoyt's A Trip to Chinatown with Laura Bigger and Burt Haverly 14. Turkish Bath 25; A Breezy Time 31.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Lyceum Stock co. 9-14 to good houses. Trip to Chinatown 16.

FULTON. GRAND OPERA HOUSE (T. M. Bolton, manager): Mozart Symphony Club 9. Entertainment good; house crowded.

INDEPENDENCE.—MUSIC HALL (Joe H. Border, manager): A Breezy Time 14. A Pair of Kids 21.

MEXICO.—FERRIS' GRAND OPERA HOUSE (H. C. Eagan, manager): Dan'l Sully 7 gave good performance. Coming: Herbert Cawthorn in Little Miss Nugget.

KIRKSVILLE.—SMITH'S OPERA HOUSE (E. F. Heiny, manager): Slayton's Jubilee Singers 5 to big business. Receipts $230; general satisfaction. Local talent 6, 7 to good business. Hoyt's Comedy co. opened 9 to large house. S. R. O. sign out at 7.45; performance poor.—ITEM: The Hoyt co.'s opening bill was announced as Side Walks of New York but Uncle Hiram was played under that title at popular prices; poor co.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Taylor Brothers 7 to fair house. Van Dyke-Eaton co. to S. R. O. A Trip to Chinatown 11. A Turkish Bath 15.

CLINTON.—OPERA HOUSE (H. Branum, manager): House dark 9-14. Taylor Brothers had a S. R. O. house 4. Humpty Dumpty 16.

CARTHAGE. GRAND OPERA HOUSE (Jim Logan, manager): Van Dyke-Eaton co. week of the 2 to large houses. Hoyt's A Trip to Chinatown 10 to large and well pleased audience at advanced prices.

MONTANA.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): House dark this week and also for coming week.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Marie Wainwright 5 to good business. Bowman and Young's Minstrels 16; Josh Spruceby 28.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Kinna' Opera co. 5 to large house and gave satisfaction. Charming Corinne captured the audience. Bowman and Young's Minstrels 10; Louis James 11.

HELENA.—MAN'S OPERA HOUSE (James L. Ming, manager): The Frawley co. 2-9 in The Senators to good houses. The Kimball Opera co. with Corinne to good business 6, 7. Finnigan's Ball by Murray and Mack 10; Louis James in Hamlet 12, 13.

BUTTE. GRAND OPERA HOUSE (John Maguire, manager): In Old Kentucky played to S. R. O. Feb. 24-26. Marie Wainwright 2-4 to good business; excellent co. The Frawley co. made a big hit here 5-7 up sing to a good house and closing to S. R. O. Kimball Opera co. 9 for three nights, followed by Murray and Mack in Finnigan's Ball.—ITEM: Mr. Frawley and members of his co. were entertained by the Silver Bow Club 7.

ANACONDA.—EARLS OPERA HOUSE (John Maguire, manager): Marie Wainwright and an excellent co. to

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poor business 20, 21. Frawley Stock co., one of the best we have had, to fair business 25, 21. Finnigan's Ball 11. Corinne 12.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): Charley's Aunt to packed house 7; performance excellent.

VICKSBURG.—OPERA HOUSE (Piazza Co., managers): Henry E. Dixey and his merry co. in a Lottery of Love 7 to a very large house. Dixie scored an immence hit.

MERIDIAN.—GRAND OPERA HOUSE (L. Rathenberg, manager): Henry E. Dixey 9; Seven Ages and Lottery of Love; good performance and highly pleased audience.

WEST POINT.—OPERA HOUSE (J. G. McGachin and Co., managers): Home talent rendered Reddy the Waif to fair house 5. House dark next week.

NEBRASKA.

LINCOLN.—THE LANSING (Ed A. Church, manager): Si Plunkard 3 to good house. Milk White Flag 4 to crowded house. Girl Wanted 5 to fair house.—THE FUNKE (F. C. Zehrung, manager): Tableaux D'Art 3 to big house.

FREMONT.—LOVE'S OPERA HOUSE (E. C. Usher, manager): Vendetta 2 good performance to small house. Si Plunkard 21.

WAYNE.—OPERA HOUSE (Colonel James Britton manager): John Dillon in Wanted the Earth 18.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Sousa's Band 4 to packed houses; Chicago Ladies' Quartette 11. Katie Putnam 19.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Foundling 10 to good business. Margaret Mather in Romeo and Juliet 11 to good house.—PEOPLE'S THEATRE (Cliff W. Grant, manager): Jolly Old Chums 9-11 to big business and Amy Lee and Frank Doane in Harum Scarum rounding out the week.—GORMAN'S THEATRE (Charles J. Gorman, manager): One of the Bravest 9-11 to fair business followed by French Gaiety Girls 12-14.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Margaret Mather, supported by Frederick Paulding and a most excellent co., presented Romeo and Juliet to a representative audience 6. Sawtelle's Dramatic co. 16-21.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Thomas W. Miner, manager): The De Wolf Hopper Opera co. opened a week's engagement 9 to a big house, presenting Wang, followed by Dr. Syntax 12. De Wolf Hopper, Edna Wallace Hopper, Alfred Klein, Bertha Waltzinger and the other principals did good work, but the chorus was weak. The White Mahatmas 16-28.—H. R. JACOBS' THEATRE (M. J. Jacobs, manager): Joe Murphy in Shaun Rhue opened to a fair house 9. The co. includes Nellie Braggins and Lottie Williams. The Cotton King 16-21; The Span of Life 23-28.—ITEMS: The Saved From the Sea co. closes its season in Boston, Mass., 14. Manager Miner made a flying trip to Baltimore, Md., 7. Manager Jacobs has returned from a business trip to Syracuse, N. Y. Cissie Fitzgerald has entirely recovered from her recent illness. She performed her dance during the latter part of the Newark engagement.

TRENTON.—TAYLOR OPERA HOUSE (W. R. Williamson, manager): Robert Hilliard repeated his former success here on Lost—24 Hours, to a large audience 5. On The Mississippi was presented 6, to a good house. Joe Ott and his clever co. in the Star Gazer to a full house 7. The audience which filled the house 9 was delighted with Donnelly and Girard in The Rainmakers. The entire cast is made up of eleven people. Trilby was presented here for the first time by W. A. Brady's co. 11-12. Attendance was only fair. Andrew Mack in Miles Aroon 17; On the Bowery 19; Two Escutcheons 20; Florence Bindley 21; The Dazzler 24; The Midnight Bell 25; Herrmann the Great 26.

NEW BRUNSWICK.—ALLEN'S THEATER (J. E. Starker, manager): On the Mississippi 7 was presented before a somewhat topheavy house and gave a satisfactory performance. Deserving of special mention is Valerie Bergere. Hoyt's A Midnight Bell, under the management of Duncan E. Harrison with a good co. headed by Digby Bell and Laura Joyce Bell, appeared here 10 to fair business and gave a good performance during which Mrs. Bell was presented with a large wreath of flowers from the local Lodge of Elks, who attended in a body and entertained the co. at their new rooms after the performance. Rachelle Renard 12-14. Brooklyn Handicap 17. Steve Brodie in On the Bowery 20; Waite Comedy co. 23-28.—ITEMS: The new scenery for the Midnight Bell arrived here 9 was set up and used for the first time 10.

ELIZABETH.—DRAKE OPERA HOUSE (Colonel W. M. Morton, manager): A Trip to the Circus billed to appear 13-14 was canceled. Coming: Steve Brodie On the Bowery 21. Buff Comedy co. 23-28.—LYCEUM THEATRE (A. H. Simonds, manager): Trilby, by an excellent co. drew two good-sized houses 7. Marion Grey, Harrison Armstrong and George D. MacIntyre in the leading roles were very clever, the rest of the co. in their respective parts were good. Donnelly and Girard presented the Rainmakers to a very large house 10. The scenic and electrical effects are exceedingly pretty, the specialties are excellent and include Ros and Fenton and Rogers Bros. Andrew Mack 18. J. K. Emmett 23. Great Diamond Robbery 25. In spite of this being in the middle of the Lenten season the theatres here have shown no perceptible falling off in attendance. The large number of first-class attractions that have been presented during the past season have, as a rule, played to crowded houses.

PLAINFIELD.—MUSIC HALL (Richard Maeder, managers): Trilby 6. Large well pleased audience. Derby Mascot 10 to fair house. Span of Life 18.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): M. Donald Robertson and Brandon Douglas, supported by a first-class co., presented The Man in the Iron Mask 9 audience well pleased. The costumes were very fine.—ITEM: Joe Ott and co., after appearing here in The Star Gazer 2, spent balance of week in town rehearsing some new people.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. De Graw manager): Rachelle Renard and co. will, owing to stormy weather, business was light. The co. is good. Ingomar 9. Jack Sheppard 10. East Lynn 11.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): House dark 9-14. A Fisherman's Luck, local, 18.

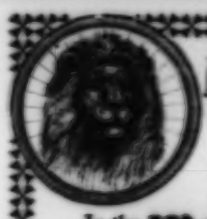
NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (E. P. Davis, manager): Morrison's Band 2 excellent performance to good house. Thomas Keene in Louis XI. to large house 6; very good performance.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (E. H. Gerdes, manager): Langdon's Dramatic co. one week, played to big business; performance excellent.

ASHEVILLE.—GRAND OPERA HOUSE (Pearson and



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A STORY OF WATERLOO. | A CHRISTMAS STORY.
FEB. 24 TO MAR. 21, CHICAGO, COLUMBIA THEATRE.
MAR. 23 TO 25, INDIANAPOLIS, ENGLISH OPERA HOUSE.
MAR. 26 TO 28, DETROIT, DETROIT OPERA HOUSE.
MAR. 30 TO APRIL 1, CLEVELAND, EUCLID AVENUE OPERA HOUSE.
APRIL 2 TO 4, BUFFALO, STAR THEATRE. APRIL 6 TO 11, PITTSBURGH, ALVIN THEATRE.
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.
APRIL 20 TO 25, BOSTON, TREMONT THEATRE.
APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.
APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 16, NEW YORK, ABBEY'S THEATRE.

CHARLOTTE.—CHARLOTTE OPERA HOUSE (N. Gray, manager): Rosabel Morgan 1, 2, to large house, fair performance. Emma Bunker 5-11 Our Flat to a delighted audience. Sam'l of Posen 17.——ASSOCIATION HALL: Smith Sisters in concert 6.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Mabel Paige closed a week's engagement 7 to a large business.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Murray and Mack in Finnigan's Ball to poor business 6.——ITEMS: Bert Leslie, one of the principal comedians, was ill while here and his part was ably taken by Clayton E. White. Myrtle Loring, who was severely injured in Springfield, Ill., early in Feb., rejoined the co. here.—Manager Wells and Mrs. Wells celebrated the silver anniversary of their wedding 7 at one of the most brilliant receptions ever given in the city.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Bostonians (for the makers Murray and Mack in Finnigan's Ball 3 to fair-sized audience. Manager Frank T. Merrill has closed a three year contract with Ferguson and Emerick and will feature them in a new play entitled McCorley's Twins. Clara Louise Thompson entertained a fair-sized audience with her new picture play, The Chinook, which was well received 5. The Hutchinson Family Concert co. met with unbounded success in their entertainment 7. Marie Wainwright in An Unequal Match 11. The Kimball-Corinne Opera Comique co. presenting Hendrik Hudson 19. Louis James in Hamlet and Othello 24, 25.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Murray and Mack presented Finnigan's Ball 4 to S. R. O. Receipts, $900; performance quite satisfactory. Marie Wainwright 9 in An Unequal Match. Kimball Opera co and Corinne 19; Bowman and Young's Minstrels 24; Griffith's Faust 9.——ITEMS: Lodge No. 255, B. P. O. Elks give their Annual Charity Ball in this city April 6 which will be the event o' the season. A team from the local lodge together with a team from the Minneapolis lodge will institute a new lodge at Crookston, Minn., during the present month.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): Alice Roseland, supported by Wilbur Stock co., 2-7 to good business.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Woodward and Davis, lessees): The Holland Brothers appeared in A Social Highwayman 12 to a large house. Lee the hypnotist will give exhibitions of his power every night of the week beginning 16. Corse Payton followed in a repertoire of popular dramas 23. The Primrose and West Minstrels come under C. H. Smith's management 14, and give two performances.——LELAND OPERA HOUSE (Fred F. Proctor, manager): Donnelly and Girard in The Rainmakers to S. R. O. 5, and gave a pleasing performance. Owing to the canceling of A Texas Steer co., which was booked for 6, that house was dark till 9, when Dan Packard appeared in The Private Secretary, and gave a very good performance, repeating it 10. William Morris appeared 11 afternoon and evening, in Michael Strogoff. Hopkins' Trans-Oceanic Specialty co. 12-14. A. M. Palmer's Trilby co. 16, 17.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Maude Hillman closed a week's engagement to big business 2-7. Hoyt's A Trip to Chinatown had very large attendance and gave an excellent performance 9. The American Girl had a fair-sized audience 11. The Great Diamond Robbery 12; Sowing the Wind 14; The Two Escutcheons 16; William Barry 17.——BIJOU THEATRE (A. A. Fennyvessy, manager): Mr. and Mrs. Robert Wayne in From Sire to Son had medium-sized business 5-7. The White Crook was fairly well attended 9-11. Mr. and Mrs. Robert Wayne, return engagement, in The Plunger 12-14; Dan Kelly in Outcasts of a Great City 16-18.——ITEM: Mrs. Haug, known as Nellie Hamilton, will spend the rest of the season with her husband, W. A. Haug, musical director at the Bijou Theatre.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Mackay Opera co. 2-7 to fine business, and gave good satisfaction. Professor Abt's tour of the world gave a very interesting entertainment 8 to fair business. The Ariel Concert co., under the auspices of the Y. M. C. A., 10; Al. Field's Minstrels 12; Ellen Beach Yaw in concert 17. Old Kentucky 24.——ITEM: There seems at present to be a dearth of entertainments in this section. Business here this season has been much better than last.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): William Barry in The Rising Generation 9 satisfied a small audience; performance fair. Donnelly and Girard in The Rainmakers 11 gave evident satisfaction to good business; performance very enjoyable. W. A. Brady's Humanity 14; Primrose and West's Minstrels 16; St. Peter's T. A. B. Society (local) in Arrah-Na-Pogue 17; W. A. Brady's Trilby 19.——ITEM: The Lyceum course of lectures and concerts closed 6, when Leland T. Powers, the impersonator, presented David Garrick in a manner to win the hearty commendation of the large audience present.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): American Girl 9 to a deservedly small audience. A Green Goods Man drew fair-sized audience 10, pleasing all. Frank Daniels in The Wizard of the Nile drew large and well-pleased audience 11. Sowing the Wind 13; Spooner Comedy co. 16-21; Ketley's Star Course April 12; Bostonians, Elks' benefit, 23.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Humanity was presented to a small house 6. Joseph Grismer and Phœbe Davies appeared in the leading roles and their support was above the average. The scenic effects were fine and the performance was one of the best seen here this season. Frank Daniels' Opera co. sang The Wizard of the Nile to S. R. O. 9. Every seat was sold in advance and over three hundred were turned away. It was one of the most fashionable audiences ever assembled in the Opera House. The scenery was beautiful and Frank Daniels was very funny as Kibosh, the magician, and his humor, while dry, was irresistible. Dorothy Morton was repeatedly encored. Her voice is high and clear and very musical. Louisa Royce is also deserving of special mention and in fact the entire cast was excellent. William Morris in Michael Strogoff 12; Two Johns 14; Old Homestead 17; Corse Payton 18-21.——ITEM: A large number of Amsterdam people visited the city 9 and witnessed The Wizard of the Nile.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): A Green Goods Man drew a good house 6. Tony Farrell in Garry Owen to fair business 7. Land of the Midnight Sun 12; Man in the Iron Mask 14; Salambo and Clivette's New European Wonders 19; Corse Payton Comedy co. week of 23.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Two Escutcheons 12-14; Field's Minstrels 18; A Contented Woman 19; Margaret Mather 20-21.——BASTABLE THEATRE (Frank D. Hennessy, manager): E. M. and Joseph Holland 13; Michael Strogoff 14; Mme. Albani 19.——H. R. JACOB'S OPERA HOUSE (C. A. Edes, manager): Sidewalks of New York drew well 5-7. The work of Barry Johnstone and Charles T. Aldrich was noteworthy. Hopkins' Trans-Oceanic Specialty co. to packed houses 9-11; Cotton King 12-14; White Slave 16-18; Rush City 19-21.——ITEMS: Richard J. Jose, the counter-tenor of The Old Homestead co. was here 8. A fly-man named Schroeder, with the Black Crook co., fell from the top o' the scenery to the stage during the performance here 4, but was not seriously hurt.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Dan McCarthy to fair business 5; The Wizard of the Nile to S. R. O. 6; Private Secretary 18; In Old Kentucky 27; Social Highwayman 30.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): The Bostonians in A War Time Wedding were welcomed by a large and select audience at advanced prices 10. Although not possessing the bright and tuneful score and choruses of Robin Hood, it is still an admirable vehicle for the principal members of the co. to prove their talent as singers and actors. Jessie Bartlett Davis as Leonia shows to excellent advantage as an accomplished and charming actress as well as a superb vocalist. It was beautifully staged and the chorus sang as it could strong and full. A War Time Wedding is an artistic success in every sense of the word. The Two Johns 11; Irving 20.

WATERLOO.—ARCADE OPERA HOUSE (C. C. Gridley, manager): House dark week of 9-14. Father Harrington Concert 17. Tim the Linker 24.

NIAGARA FALLS.—PARK THEATRE (M. S. Robinson, manager): The Old Homestead 10 to S. R. O.; largest house of the season at way-up prices. The performance gave great satisfaction. Tony Farrell 13.——ITEM: A. H. Gott, advance for Tony Farrell, did some hustling work.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Land of the Midnight Sun 23.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): The Old Homestead 5; good performance to good business.

WEEDSPORT.—BURRITT OPERA HOUSE (Harry D. Brown, manager): A Green Goods Man gave a fair performance to a topheavy house 5. The Carter co. 13, 14; Two Johns 20.

COHOES.—CITY THEATRE (Powers and Williams, managers): William A. Brady's Humanity co. appeared to large house 7, and were given a verbal invitation by the gallery to "come again." Scenic effects and co. good. Land of the Midnight Sun 10 to good audience. The Fast Mail 12; The Old Homestead 18.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Spider and Fly 7; full house; good performance. Calif the Mystifier 9; Brown's Extravaganza co. 16, 17; Brooklyn Handicap 21.

HERKIMER.—GRAND OPERA HOUSE (Henry Deimel, manager): The Midnight Special 14; Two Johns 19; Al Field's Minstrels 24.

TROY.—GRISWOLD'S OPERA HOUSE (S. M. Hickey, manager): Corse Payton and his comedy co. in a repertoire of comedies and dramas played to large houses 9-14.——RAND'S OPERA HOUSE (Gardner and Rand, managers): Donnelly and Girard in The Rainmakers drew largely 2, 3.

DANSVILLE.—HECKMAN OPERA HOUSE (E. H. Heckman, manager): Tony Farrell in Garry Owen 16.

MIDDLETOWN.—CASINO THEATRE (H. W. Corry, manager): U. T. C. 7 to fair house. The Bubb Comedy co. opened week of 9 to S. R. O. house.——ITEM: Frank Lee, of this city, left here 6 to go in advance of Lee Hypnotists.

ST. REGIS FALLS.—WEBB OPERA HOUSE (W. H. Kinnear, manager): The Woven Web, by home talent, to a crowded house 10.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Salambo and Clivette's New Wonders 12. Stoddard's lecture on the Adirondacks 19.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Dunn, manager): A piratical concern known as Kennedy's Players played week of 7 to fair business. The Two Johns 13.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt manager): Lady Minstrels (local) to good business 10. Garry Owen 14.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): House dark since 27. Al. G. Field's Minstrels 14.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): A Green Goods Man attracted a fair-sized audience 7. Ada Burnett, Dan Tracey and Charles Eastwood were each enthusiastically received in their clever musical and comedy specialties. Michael Strogoff 13, Girl Wanted 25.——ITEM: A grand production of Erminie will be given here early in April.

PLATTSBURG.—THEATRE (W. A. Drowne, manager): Carter's Fast Mail 7; satisfactory performance to a large audience. Cotton King 14; Cleveland's Minstrels 16.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): The Ladies' Aid Society of the Methodist Church presented the Destrick Skule 20; Two Johns 25.

HUDSON.—OPERA HOUSE: Spider and Fly gave a fair performance to a small house 6. Land of the Midnight Sun 9; good performance by a capable co. to light business. Brooklyn Handicap 19; Cleveland's Minstrels 23.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): An American Girl 6; well-filled house; co. and play extremely good. Wolford, Holmes and Sheridan co. opened a three nights' engagement to S. R. O. 9 with The Smugglers at popular prices.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): The Old Homestead 16.——CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): Land of the Midnight Sun 11; to fair business and satisfactory. Trilby 24.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): The Bostonians rendered A War Time Wedding 9, giving the best of satisfaction to one of the largest and most fashionable audiences the house has ever had. Wm. H. Macdonald, Eugene Cowles, Henry Clay Barnabee and Jessie Bartlett Davis sharing the honors. Humanity 13; Joe Ott in Star Glazer 16, Brooklyn Handicap 20; Herrmann the Great 23; Country Circus 27.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Dark 2-7; The Lees, hypnotists 2-3.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): House dark Feb. 29-12; Salambo and Clivette 13; Old Homestead 14.

CARTHAGE.—OPERA HOUSE (Salambo and Clivette wired from Saranac Lake that they could not fill their date here, as they were snow-bound. Storm in this section was one of the worst this season. Midnight Special 21.

GLENS FALLS.—OPERA HOUSE (F. F. Prynn, manager): Cotton King 9 to a fair house; performance very good; Uncle Tom's Cabin 16; Old Homestead 19.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): The Salambos and Clivettes to fair business 6, entertainment very good; house dark week of 9.

ROCHESTER.—LYCEUM THEATRE (A. B. Wolff, manager): The Two Escutcheons was presented to a fair business 9-11. The Buffalo Symphony Orchestra assisted Josefly the pianist in entertaining a large and fashionable audience 12. Frank Daniels and Dorothy Morton headed an efficient co. in the Wizard of the Nile, 13, 14. The attendance was large, and scenic effects were excellent. Mme. Albani 16. Field's Minstrels 17.——COOK'S OPERA HOUSE (E. J. Laue, manager): The Cotton King attracted large and well pleased houses 9-11. The co. deserve praise for their good work. The Private Secretary, by a capable co. was greeted by fine houses 12-14. The Man in the Iron Mask 16-18.——ACADEMY OF MUSIC (Louis C. Cook, manager): The spectacular phantasy Zero, attracted crowded houses 9-14. The co. entered into the work with a vim, and pleased. The Land of the Midnight Sun 16-21.

UTICA.—OPERA HOUSE (H. E. Day, manager): Tony Farrell in Garry Owen 4, to a fair-sized audience. The Bostonians sang Robin Hood 11 to S. R. O. The performance was greatly enjoyed by the large and representative audience. Helen Bertram-Henley made a splendid impression, and her singing and acting won her hearty recognition. Jessie Bartlett Davis, Eugene Cowles, and Geo. Frothingham, who are prime favorites here, received a warm welcome. Field's Minstrels 20; Clay Clement 24; Trilby 25.

ONEONTA.—METROPOLITAN OPERA HOUSE (W. D. Fitzgerald, manager): Stetson's Uncle Tom's Cabin 11, to S. R. O. audience well pleased. Tony Farrell and Garry Owen 27.

YONKERS.—MUSIC HALL (William J. Bright, manager): A Gay Old Boy gave a good performance to fair business 9. The Tornado 16, The World Against Her 19.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Joseph Grismer and Phœbe Davis in Humanity 5 to fair-sized audience; co. and performance excellent. Will Carleton 7; big business. Ladies' Minstrels, local 10 to S. R. O.; smaller house 11 on account of weather. It was by far the best amateur performance ever given here. Midnight Special 16, 17. Union College Glee Club 20; Trilby 21.——ITEM: Michael Strogoff booked for 9 and Dan McCarthy 12 both canceled.—Mr. and Mrs. George H. Wiley, of Boston, under whose management the Ladies' Minstrels was produced, left 11 for Cortland, where they begin rehearsals for an opera.

LYONS.—MEMORIAL HALL (John Mills, manager): Denman Thompson's Old Homestead with George W. Wilson in the leading role, did a good business and gave a fine performance 12. Land of the Midnight Sun 14.——ITEM: Frank C. Wychoff, of this city, closed a successful thirty two weeks' engagement with the Old Rube Tanner co. at Amherst, Mass., 7.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Tony Farrell 9; fair house and excellent performance. Merrell Hose Minstrels, local, had a packed house 12 and a good attendance 13; receipts nearly $800. Maud Hillman, who is a great favorite here, will commence a week's engagement 16 at popular prices.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): J. Himmerlein's Ideal Comedy co. closed a successful week 7. Field's Minstrels 27.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Tony Farrell in Garry Owen 6; fair and pleased house. Frank Daniels in The Wizard of the Nile 12; every seat in the house sold before the doors opened. Co. and performance gave very fine satisfaction. The Old Homestead 14; Rush City 17; Al. G. Field's Minstrels 19; John E. Brennan 26.

OWEGO.—WILSON OPERA HOUSE (C. B. Dean, manager): Madge Tucker opened a week's engagement 9 to a packed house in Dangers of a Great City. Good business throughout the week. House dark 16-21.

MALONE.—OPERA HOUSE (Cooper and Hood, managers): House dark.

FORT EDWARD.—BRADLEY OPERA HOUSE (Mrs. M. H. Bradley, manager): Salambo and Clivette 5 to a small but well-pleased audience. Edward M. Favor in The Jester 7.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Robert Downing in The Gladiator to light business 5. The performance did not reflect creditably on this talented actor. Shore Acres, with Archie Boyd in the part made famous by James A. Herne to fair business, matinee and night, 7. The play never fails to elicit ardent praise, and although the cast was not the original, it was none the less satisfactory. Sowing the Wind 9, fair business. A beautiful story most excellently interpreted by a cast of unquestioned ability.——PARK THEATRE (Harry E. Feicht, manager): The Tornado 5-7; fair business. The play is not of the class that pleases at this theatre, and especially not if the production is weakened by an incapable co. as in this instance. The Derby Winner 9-11; good business. The piece was well played and introduces some fine horses in the race scene with good effect.——ITEMS: Lent is being felt pecuniarily, as the box office receipts at both theatres readily attests.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Edward Hart in Wang 7 to crowded house at advanced prices; co. fairly good; costumes elegant; chorus weak. Cook's Big Stock co. week of 9; opening night played to more people than any co. this season; attendance light balance of week; scenery unusually elegant. Shore Acres 16; Walker Whiteside 17; O'Hooligan's Masquerade 18; Alvin Joslin 27; Faust April 4.——ITEM: Philip A. Faulscraft, representing O'Hooligan's Masquerade, and D. Philip Phillip in advance of Walker Whiteside are in the city booming their respective attractions.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (Charles Baetz, manager): Denman Thompson's The Old Homestead pleased a large and appreciative audience 7. The co. was strong throughout, while the scenic effects were fine. The society event of the season was Rhea's engagement 11, producing Nell Gwynne. To say that the large audience was well pleased would be expressing it too mildly, for curtain calls were in order after each act. May Smith Robbins in Little Trixie 14; The Burglar 16.——ITEMS: At a social session held by our local lodge of Elks several members of the Old Homestead co. were entertained after their performance 7. The co. Sundayed here 8.—The following advance agents were here "hustling" for their respective attractions: S. B. Ricaby for Rhea 6. M. F. Luce for Little Trixie 9, Henry Levy for The Burglar 10, N. Hasclasen, Agent No. 2, for Little Trixie 11.

CARROLLTON.—SHERODSVILLE THEATRE (J. J. Davis, manager): House dark 2-9.——MINERVA OPERA HOUSE (G. F. Yengling, manager): De Leon Theatre co. in repertoire 2-7 to light houses; co. disbanded.——CARROLLTON OPERA HOUSE: Little Trixie co. 6 to large and appreciative audience. A. A. Willetts lectured on Sunshine 9 to full house.——ITEM: H. E. McKee, of Little Trixie co., made a decided hit as Be Gosh Ruby.—Brother Ellis, H. E. McKee, Prof. Morton, Harry Ward and Lew McCord, of Sistersville (W. Va.) Lodge 333, with Little Trixie co., were given an eleven o'clock banquet.

GALION.—MANAGER OPERA HOUSE (Waldman and Retteg, managers): South Before the War Feb. 28; large audience at advanced prices. Gilbert Opera co. 2; fair-sized audience. My Wife's Friend 6; fair-sized audience. Morrison's Faust 28.

GREENFIELD.—OPERA HOUSE (Heidingsfeld and Depoy, managers): Alba Heywood tested the capacity of house 2. It was a return date and his impersonations received numerous encores. Hon. H. L. Dickey banqueted Alba Heywood and the home management after the performance. O'Hooligan's Masquerade 16; Stetson's U. T. C. 31.

NORWALK.—GARDINER MUSIC HALL (S. C. Bradley, manager): Old Homestead 6 to advanced prices, big business; good performance.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Jessie Mae Hall co. 2-7 in repertoire to good business; performances gave general satisfaction. Local minstrels, under the direction of James K. Emmitt 12. Weber and Field's Trolley Party 14. Denman Thompson's Old Homestead 18; Jay Circus 24; Morrison's Faust 30.——ITEM: The members of the Richmond Comic Opera co. who stranded at Tippecanoe City last week are singing at Blume's Concert Hall to light business.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): The Fencing Master was greeted by a large audience 5, being presented in a manner that completely won the favor of all present. Wills' New Two Old Cronies 7 had a fair attendance. Rhea in Nell Gwynne 12.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): The Old Homestead 9 was greeted by one of the largest audiences of the season and gave the best of satisfaction.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebraugh and Sowersby, managers): Walker Whiteside in Hamlet 10; business fair.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor): Two Old Cronies 6 small house; performance very poor. Robert Downing 9 in The Gladiator.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Howard Wall Comedy co. 4-7; light business. Gonzalez Opera co. to good attendance 9-11. Mrs. General Tom Thumb 16-18.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Howard Wall 12-14. W. and J. College Glee Club 20; Gale's The Twelve Temptations 27.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Burglar co. 7, good house. The play failed to give satisfaction. Rhea 9 in Nell Gwynne, with a very competent co. to a good-sized audience. The star is a favorite in this city, this being her fifth engagement here. The costuming was excellent and the co. above the average. The Gonzalez Opera co. in light opera 12-14. De Haven Comedy co., second return engagement, week of March 30.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Cadet Band Concert 5. S. R. O. Shore Acres 9; splendid performance to good business. Sowing the Wind 11; Sousa's Band 18; James J. Corbett in The Naval Cadet 20.——BLACK'S OPERA HOUSE (George Max, treasurer): The Cool Comedy co. 7 to good business. O'Hooligan's Masquerade 13.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): Literary Banquet co. 5; light house. Heath's Peck's Bad Boy 7; good business; one of the most pleasing performances of the season. Labadie and Rowell in Don Cæsar de Bazan 17; Al. G. Field's Darkest America 27.

LIMA.—FAURET OPERA HOUSE (W. A. Livermore, manager): Peck's Bad Boy appeared to a very medium attendance 5; performance fair. The Old Homestead delighted a crowded house 10. Sherwood Concert co. 12.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): Atkinson's Peck's Bad Boy 6; good performance; fair house. Robert Downing 11; Wilson Theatre co. 23-28.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): Alba Heywood 20.

DEFIANCE.—CITIZEN'S OPERA HOUSE (B. F. Eno, manager): House dark this week.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): House dark.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Gilbert Opera co. 4; good performance; moderate business. Faust 11.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): House dark week 9. Kittie Rhoades 16 for one week.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Wilson Theatre co. 9 in Lost Paradise to the capacity of the house.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Derby Winner 6, 7 gave a fine performance to fair business. Side Tracked 18 pleased a large audience. White Crook 19; The Tornado 21. Gonzalez Opera co. 30-April 1.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): My Wife's Friend 7; excellent performance.

CANTON.—THE GRAND (L. B. Cool, manager): Clay Clement in Baron Hohenstauffen delighted a large audience 6. Howard Wall's Comedy co. closed a three nights' stand 11; business was good.——ITEM: Harry H. Moore, doorkeeper at the Grand, leaves in a few days to join one of the advance corps of Barnum and Bailey's Circus.

UPPER SANDUSKY.—OPERA HOUSE (Virgil Gibson, manager): American Girl Feb. 27, 28; business fair; performance first-class. Swedish Concert co. 3; packed house; general satisfaction. William L. Andrews in My Wife's Friend to fair business 6; excellent satisfaction. Mrs. Tom Thumb 11, 12. Merriken's Star Entertainers 14.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Breretton, manager): Shore Acres 6 to a fair and well-pleased audience.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Ada Rehan 10 to packed house. Ellen Beach Yaw 13; Augustin Daly co. 16-18; Nat Goodwin 23-25; Paderewski 27.

MASSILLON.—BUCHER'S OPERA HOUSE (M. Bry, manager): The Royal Hawaiian Band 2 to a well-pleased audience. Clay Clement in The New Dominion to good business 5; Old Homestead 11.——ARMORY HALL (Haverstack and Kramer, managers): Alba Heywood Comedy co. 4 to a small but well-pleased audience. Cool's Big Stock co. 16-22.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Sherwood Grand Concert and Opera co. in Faust 9 to a small but highly appreciative audience; performance good. Hanson and Fields 16; Sowing the Wind 23; Forepaugh and Sells' Great Circus April 23.

SABINA.—OPERA HOUSE (J. C. Burnett, manager): House dark 1-7. Old Homestead 13.——ITEM: E. A. Van Dusen in advance of Old Homestead was in the city 6 and made many friends.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Gonzalez Opera co. 7; good house; performance fair. L. J. Carter's Tornado 19; Frohman's Sowing the Wind 25; The Smugglers 30; Clay Clement April 6.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Wilson Theatre co. finished a very good business 9, it being the best co. of its kind seen here. The Tornado 13.

BOWLING GREEN.—GRAND OPERA HOUSE (Hankey Brothers, managers): Dark week of 9.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): A Cold Day 5; S. R. O.; performance poor. Lillian Marcomet, who played Mrs. Elliott, was called away to St. Louis, which left the co. greatly handicapped. Miss Goisbrent, who lately closed with the Baggage Check, joined the co. here, but arrived too late to take part in the performance. Gallipolis Band Concert 12. Fall of Atlanta 19, 20; Kittie Rhoades 23-28; Al. G. Fields April 8.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Wang, with Albert Hart in the leading role, to a crowded house 6. Ethel Leynton as La Vaure Primousse and Georgia Redfern Caine as the Crown Prince were very good. Shore Acres 17.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): Hi Henry's Minstrels to a crowded house; performance very fine and audience much pleased.

WADSWORTH.—OPERA HOUSE (J. F. Detweiler, manager): Little Trixie 7; fair house; performance only fair.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Lincoln J. Carter's The Tornado 11.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Sherwood Concert co. in the third act of the opera of Faust and concert 5; big house. Mr. Sherwood is the greatest pianist ever heard in Urbana. The Minnie De Haven Comedy co. 9-14 in repertoire; opening house big and co. gave satisfaction. Old Homestead 16.——ITEM: Mr. Kork, of the De Haven co., says he has not missed reading a single MIRROR in seventeen years.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, manager): A Turkish Bath played to fair-sized house 2. Nashville Students to good house 6.

OREGON.

PORTLAND.—MARQUAM GRAND (Cal Heilig, manager): Marie Tavary Grand Opera co. at advanced prices, with Marie Tavary, Sophia Romani, Anna

Lichter, Thea Dorre, Nellie Franklyn, Bella Tomlins, A. L. Guille, William Stephens, Payne Clarke, Max Eugene, H. S. Dudley, William Schuster, A. Abrahamoff, and Joseph Witt, as some of the principals, under the direction of Emarco Marrielle, drew large and delighted audiences week 2-7. ==CORDRAY'S NEW THEATRE (John P. Cordray, manager): W. G. Alexander, phrenologist, lectured to average business during week ending 7. Gracie Plaisted Musical Comedy co. comes to this house 8 in Tina and will remain for a short season, presenting comedy productions.==PARK THEATRE (John P. Howe, manager): The American Girl 1, for the benefit of the Foresters, by the Hoe-Readick co., filled the house. Dark 2-8, and is likely to be for some time.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): Baker City Concert Club to a well-pleased audience 1. J. P. Howe's American Girl 11, 12.==ITEM: Manager Goldstein, who has been confined to his bed in Cripple Creek, Col., for the past week, writes that he is able to be out again.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markey and Co., managers): A Midsummer Night's Dream 5-7. The business was only fair for the three performances, but the production was magnificent in cast, scenery, and costuming. Thomas E. Shea in a repertoire of popular plays and at popular prices opened to good business 9, and has drawn full houses for the balance of the week. The supporting co. is capable, and gave satisfaction.==DAVIS' EDEN MUSEE THEATRE (A. C. Young, manager): The Leonzo Brothers, with their trained dogs and a good vaudeville co. this week. Next week, Ida Siddons' Burlesque co.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Princess Bonnie 6; business good; excellent co. Spooner's repertoire co. 9-14 played to big houses each night. Cecil Spooner did her work in a delightful manner and made an immense hit in her dancing.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager): Smugglers 5-7; good business; co. good and gave excellent satisfaction. Princess Bonnie 11 to the largest house of the season at advanced prices. The finest attraction that ever appeared here. Grimes' Cellar Door 19.==ITEM: Managers Byron, of Philipsburg, and Fisk, of Du Bois, were here to see the Princess Bonnie, and if possible book the opera for their house.

YORK.—OPERA HOUSE (R. C. Pentz, manager): Sowing the Wind 4 drew an ordinary house to witness a very fine performance. Princess Bonnie 7 drew a two-third house. Opera well presented. The Dazzler 19 drew a large and well-pleased audience. Swedish Male Quartette Y. M. C. A. Star Course 12. Carrie Louis in repertoire week of 16.==ITEM: William Ward, a minstrel formerly with Haverly, arrived in this city last week ill. He was accompanied by his wife and little girl. He and his family obtained a temporary situation at the Palace of Amusement.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Waite's Comedy co. 5-11, giving twelve performance to packed houses. Marie McNeil and A. H. Knoll deserve special mention. Cornet solos and duets.==ACADEMY OF MUSIC (M. H. Burgunder, manager): Joseph Hart 4 in A Gay Old Boy to fair business, deserving large. The Great Diamond Robbery 5, 6; large business, giving a fine entertainment. Hoyt's A Trip to Chinatown 7; large business.==DAVIS' THEATRE (George E. Davis, manager): Plays and Players was presented by a good co. 5-7; good business. Mr. and Mrs. Robert Wayne in The Plunger 9-11; good business.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Sowing the Wind 7 to large, representative audience. This excellent co. received curtain calls at the end of second and third acts. Span of Life 10.==ITEM: James Reagan and his brother Michael, of the On Erin's Shore co., are spending the Lenten season with their relatives here. The co. has closed during Lent.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): My Wife's Friend 28 to full house; performance fair. Wilard Spencer's Princess Bonnie co. 10 gave the best of satisfaction to a large and fashionable audience. Grimes' Cellar Door 12. Drummer Boy of Shiloh by home talent 14-17. Side Tracked 20.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): American Girl 4 to only fair business. Al. G. Field's Minstrels matinee 7 to light attendance, and evening capacity of house. Excellent performance. Henderson's Ideals opened a week of repertoire 9 to good business. Princess Bonnie 16; On Erin's Shore 21; Mackay Opera co. 23-28.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): James Mackie in Grimes' Cellar Door 4; poor co.; business deservedly light. Trip to Chinatown with the New York cast drew a good-sized audience 5; the co. played with spirit, and gave a very delightful performance. Sowing the Wind was admirably presented to an appreciative audience by a strong and well-balanced co. For Fair Virginia drew a fair audience 7; good co. Florence Bindley in The Captain's Mate drew good business 10; satisfactory performance. Thomas Shea 16-21; Texas Steer 23; Sousa's Band 28.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager). Webber co. 2-7 played to good business. House dark 9-14. Oliver Byron 19; The Burglar 21; Sowing the Wind 23.

BELLEFONTE.—GORMAN'S OPERA HOUSE (Al Gorman, manager): Scammon's Side Tracked co. to fair house 4; good performance.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Augustin Daly's A Midsummer Night's Dream 5; large and well-pleased audience. Scenic effects superb. The Ideals opened 9 for entire week; good business and appreciative audiences at popular prices.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Green Goods Man 11; fair business; fair performance. Clay Clement 19.==ITEM: Several Scranton capitalists are here negotiating for a site for the erection of a new theatre.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): James B. Mackie in Grimes' Cellar Door 7; good business; performance fair. The Country Circus delighted a large audience 9. The Sages 10-14; Alabama 21.

JEANNETTE.—OPERA HOUSE (De Vaux and Chatham, managers): White Crook to a large and well-pleased audience 7. Gorton's Minstrels pleased a large audience 11. Athletic and Vaudeville 14; Peck's Bad Boy 17.

CAMBRIDGEBORO.—SAYLES' OPERA HOUSE (H. B. Wilber, manager): Our Band, local, will give a minstrel entertainment 26.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Walker Whiteside in The Merchant of Venice to a fair-sized audience 6. Al. G. Field's Minstrels to S. R. O. 10. Prof. Day, hypnotist, 12-14.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Sowing the Wind drew a good house 11, and gave excellent satisfaction. The co. is a strong one throughout. The Dazzler 14.==ITEM: Manager Quirk had an orchestra of ten pieces to furnish music for Sowing the Wind engagement.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Alabama pleased a good house at advanced prices. Clay Clement in The New Dominion to a large and fashionable audience 9. Gus Hill's New York Stars amused a large audience 11.==ITEMS: Minna Adelman, a member of the Clay Clement co., and formerly a McKeesport girl, was given a banquet here 9. Herald Holmes, of this city, left 10 to join Frohman's Charley's Aunt co. at Chicago.

LANSFORD.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Home talent variety entertainment and ball 17.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Trilby to large house 4. On the Mississippi to good audience 5. Lost—24 Hours 7 to good house. The Captain's Mate 12. Twelve Temptations 13. Guy Brothers' Minstrels 14. Spooner Comedy co. 16-21.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): House dark week closing 11. James J. Corbett 17. Princess Bonnie 19. Sowing the Wind 20.==ITEM: Edward G. Cooke, ahead of James J. Corbett, was here 10.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Sowing the Wind 9, to fair-sized and appreciative audience. Meta Maynard as Rosamond made the hit of the evening. A Green Goods Man 12. The New Dominion 18.

JOHNSTOWN.—JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): Gus Hill's World of Novelties 10 to a fairly good house and general satisfaction.==ADAIR'S OPERA HOUSE (Alexander Adair, manager): House dark 1-15.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): Florence Bindley and a good co. gave a very satisfactory performance of the (new) Captain's Mate to a large audience 5. Colonel Bain's lecture, benefit V. M. C. A. 13. Alabama 25.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): Home talent 5, 6; crowded houses. Gorton's Minstrels 7; fair-sized house; performance satisfactory. James A. Reilly in Broom Maker 17.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Side Tracked 8; fair house and general satisfaction. The Ideals 16-21.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, acting manager): Walker Whiteside in Hamlet 7; large and appreciative audience; excellent satisfaction. James J. Corbett 16. On Erin's Shore 24; A German Soldier 28.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): White Crook 2; good business; performance unsatisfactory. Smugglers 5-7, canceled. Side Tracked 13; Grimes' Cellar Door 17; Annie Winter 20, 21.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Volhe, manager): White Crook 6; large house; performance satisfactory. Peck's Bad Boy 16; Princess Bonnie 20.

BANGOR.—MUSIC HALL (W. R. Grubb, manager): Stetson's U. T. C. co. 5; crowded house; 80 paid admissions, over 200 turned away. Performance satisfactory.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): The American Girl 5; good house. Princess Bonnie 17; William Barry 26.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): The Country Circus drew an S. R. O. house 10.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): James A. Reilly 27, 28 in The German Soldier and The Broom-Maker to fair business. The Great Brooklyn Handicap 6; large and well-pleased audience. The Dazzler 13; The Country Fair 16.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Al. G. Field's Big Minstrels and Utopia 9 drew a big house and gave the best performance seen here in years. Boston Rivals 11; good house; excellent performance. Boston Ideals 16-21. On Erin's Shore 23.

MONTGOMERY.—NEW OPERA HOUSE (Thomas E. Grady, manager): James A. Reilly in A German Soldier 5; small audience, but an excellent performance. House dark balance of month.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): Lewis Comedy co. band and orchestra opened 9 to packed house. Whallen and Martel's South Before the War 17.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): A German Soldier to fair business 7, co. weak, except specialties. Alabama 12.==ITEM: Y. M. C. A. concert packed the house 9.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Country Circus 11; good business.==ACADEMY OF MUSIC (John D. Mishler, manager): Sowing the Wind 5 gave a good performance. James B. Mackie in Grimes' Cellar Door 6. Florence Bindley in The Captain's Mate to a large house 7. The Great Diamond Robbery attracted large audiences 9-10.==BIJOU THEATRE (Charles Glider, manager): Watson Sisters' Burlesque co. gave good performances to large houses week of 9.

LANCASTER.—FULTON OPERA HOUSE: Thomas E. Shea in repertoire at popular prices closed a highly remunerative engagement week ending 7, proving the greatest popular success of the season. The Dazzler drew a good-sized audience 9. Grimes' Cellar Door attracted fair house 10. Clay Clement delighted a light house in The New Dominion 11. The play and co., which is a very capable one, deserved much larger house, but the weather was the worst of the week, snowing hard all day and evening. The Great Diamond Robbery 13; The Green Goods Man 14; Alabama 18.==ITEM: The Grimes' Cellar Door co. had an open date 11, and remained over in this city attending Clay Clement's delightful rendition of Baron Hohenstauffen. James B. Mackie and Louise Sanford were the guests of Mr. and Mrs. John H. Ridenour.

FRANKFORD.—MUSIC HALL (Jennings, Lantz and Beresford, proprietors): Minnie Seward closed her engagement 7 with Miss to poor business. The White Venus, composed of local talent, attracted two fair-sized male audiences 10, 11. The Captain's Mate 14. The Fatal Card 17.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): Sowing the Wind to a good house 12; excellent attraction.

CORRY.—WEEKS' THEATRE (J. H. Hutchinson manager): Manager White has transferred his interests in the theatre to J. D. Hutchinson, who takes immediate possession. House dark until 28, when it will be opened with Princess Bonnie.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Princess Bonnie 9, large and select audience. House dark 16-21.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Brown, manager): Wolford, Holmes and Sheridan closed a very successful three nights' engagement 4. Clifton and Middleton opened a week's engagement 9 to S. R. O.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): Al. G. Field's Minstrels 7 appeared before a large audience, giving the best of satisfaction. Bright music, pretty costumes, and good specialties. Daniel D. Emmett, the oldest living minstrel, and author of Dixie, was introduced, and joined in the chorus of his famous song. Mackay Opera co. 9 opened for one week in light opera to good attendance. Ellen Beach Yaw in grand concert 15. Black Crook 11; Too Much Johnson 19.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Dr. Bill 11 failed to appear. Vernelo's Glass Blowers 15-21.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): Walker Whiteside in Hamlet Feb. 29 to full house. Alabama 6 to good business. Princess Bonnie 13; Arnard, Wolford and Holmes 16-18.

LEBANON.—NEW OPERA HOUSE (George H. Spang, manager): The Drummer Boy of Shiloh (home talent) to large houses. Audience well pleased with the rendition. Mr. and Mrs. Robert Wayne 26-28.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Tony Farrell 21; Maude Hillman April 5-11.

ASHLAND.—SAUL NEW OPERA HOUSE (Frank H. Vaite, manager): Florence Bindley in The Captain's Mate; fair business, good performance. The Dazzler 12; good business and performance satisfactory. Alabama 16.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolf, manager): James Reilly in The German Soldier and The Broom-Maker 10, 11 to fair house, and to well-pleased audience. House dark until 26.

EAST BRADY.—OPERA HOUSE (A. H. McKelly, manager): Gorton's Original New Orleans Minstrels 24.==ITEM: The Opera House has changed hands, and is now under A. H. McKelly's management. He is making many improvements.

GREENSBURG.—KEA...YS THEATRE (R. G. Curran, manager): Princess Bonnie 3 to S. R. O. at advanced prices. Receipts, $700. The White Crook 11; small audience, performance fair. Gorton's Minstrels 17. James Reilly 13-14. South Before the War 18. Howard Wall's co. 20, 21. Robert Downing in The Gladiator 24.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Al. G. Field's Minstrels gave an excellent performance to a packed house 11. The circus afterpiece is unusually strong, and the specialties all first-class. Mackay Comic Opera co. 16-21.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Shadows of a Great City 5 to a fair house. Michael Strogoff 9 to small house. Town Topics 11. Coon Hollow 13. McCarthy's Mishaps 19. Amy Lee 27. Devil's Auction 31.

WESTERLY.—RIVERS' OPERA HOUSE (C. R. Rivers, manager): House dark week of 9. A Bunch of Keys 26.

SOUTH CAROLINA.

SPARTANBURG.—CITY OPERA HOUSE (Max Greenewald, manager): Roland Reed in The Politician 7 to largest and best pleased audience of the season, notwithstanding Saturday night and Lent. Every seat in the house and 150 extra chairs sold at advanced prices two days before date of performance. S. R. O.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Paradise Alley 3 to a crowded house.

TENNESSEE.

COLUMBIA.—GRAND OPERA HOUSE (Helm Brothers, managers): Hasty Brothers in A Wild Goose Chase 5; satisfactory performance to light business.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Punch Robertson and co. in repertoire drew fairly at popular prices week of 2, with the exception of 5, when Vale's Twelve Temptations gave a good performance to a large house.

MEMPHIS.—GRAND OPERA HOUSE: Charley's Aunt played to good business 6. Coming: Ada Rehan.==LYCEUM THEATRE (John Mahoney, manager): The Private Secretary to good business 3, 4. Coming: Wang.

NASHVILLE.—THE VENDOME (Cutty and Boyle, managers): House dark 2-11. Wang 12. Primrose and West's Minstrels 26; Francis Wilson 30.==GRAND OPERA HOUSE (Cutty and Boyle, managers): Ada Gray 5-7 and McCarthy's Mishaps 9, 10 canceled dates without explanation. Fabio Romani 12-14. Fire Patrol 18, 19; Fast Mail 27, 28.==ITEM: The Bowery Girl played to good houses here 5-7.

TEXAS.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): House dark 9-14.

GAINESVILLE.—THE GALLIA (Paul Gallia, manager): The Nashville Students 2 to light business.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Heywood's Celebrities 6 to good business. Ray L. Royce is a good impersonator and recited some pieces that were enjoyed very much; balance of the co. weak.

PARIS.—THEATRE (R. Peterson, manager): Turkish Bath to a fair house 3; specialties good. Spooner Dramatic co. for one week, beginning 9.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers): Private Secretary 10; Thomas W. Keene 17, Wang 18.

EL PASO.—MYARS OPERA HOUSE (A. B. McKie, manager): Prof. Bristol's Trained Horses 5, 6 and matinee 7 to small houses. Wonderfully intelligent animals. Thomas Keene 7 in Louis XI.; Texas Steer 10; James O'Neill 12, 13 in Virginius and Monte Cristo; Black Crook 23, 24.==CHOPIN HALL: Simpson Repertoire co. have reorganized and opened at this house 9 in popular plays.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwal, manager): Tim Murphy in A Texas Steer played a return engagement 3 to S. R. O. Edwin Ferry made his first appearance here 5-7 with matinee 7 presenting Othello. Damon and Pythias, Ingomar and Virginius at popular prices. He has a very good co., but not being well known here did only a fair business.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): The Spooner Dramatic co. held good audiences throughout the week ending 7. Support exceptionally good.

WACO.—THE GRAND (Sid H. Weis, manager): Edwin Ferry, supported by a fair co., presented Virginius and Othello 2, 3 and matinee to very poor houses, though the performances merited better patronage. Maloney's Wedding 6, 7 and matinee to deservedly poor business, the performance and supporting co. being very tame. Effie Ellsler 11, 12. Otto Krause co. 16—week. Wang 23.==ITEM: Clyde Estell, banjoist, formerly of Bowman and Young's Minstrels, joined Maloney's Wedding here 7 and will do specialties and minor parts. Maloney's Wedding co. having canceled a few smaller towns, arrived here 29 and spent the week, awaiting their date at the Grand.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): Paris Opera Club in The Doctor of Alcantara to light business 6.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, lessees and managers): Edwin Ferry in Virginius to a small but appreciative audience 4. Those who heard Mr. Ferry were not disappointed. With his most excellent support, he plays a good Virginius. He has a magnificent physique and a fine voice, and his acting is forceful. Maloney's Wedding 9; Effie Ellsler 13, presenting Shakespeare's As You Like It.

PLATONIA.—ARNIM AND LANE OPERA HOUSE (A. Brunemann, manager): Mexican Orchestra failed to appear 3.

DALLAS.—OPERA HOUSE (George Anzey, manager): The Baldwin-Melville Dramatic co. 2-7 in repertoire to big business at popular prices. Co. above the average.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Clark-Hillyer Gift Show to fair houses 2, 3. Lorain Hollis co. 5, 6 to very poor houses; performance only fair either night.==ITEM: The Lorain Hollis co. came near going to pieces here 7. Two of the leading members resigned their positions and for a time it was thought the whole would go to pieces, but Miss Hollis got them together and all but Clyde C. Westover and Harry R. Levian left on the afternoon train for Cuero where they played 7.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Effie Ellsler gave As You Like It, Camille and Doris pleasingly to fair business 2 and afternoon and evening 3. Lewis Morrison in Faust drew good houses 4, 5. A Texas Steer was greeted with a magnificent house 6. House dark 7.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): A Texas Steer 2; performance excellent; poor house. Otto H. Krause co. in The Inside Track to S. R. O. 10.

UTAH.

SALT LAKE CITY.—THE TABERNACLE: Paderewski concert 4. Sousa's Band 6, 7. Paderewski got $1, $1.50 $2 per seat and the receipts footed up a shade under $3,000. Sousa price was $1 and receipts were over $2,000. The Mormon Tabernacle Choir assisted in both concerts and shared in the receipts. Myrta French, soprano, and Carrie Duke, violinist, were each well received. Arthur Pryor, slide trombonist, who is mostly a Salt Lake boy received an ovation and flowers. After the concert the Tabernacle choir and organist Professor J. J. Daynes remained and gave several selections for the entertainment of the members of the Sousa's co. The great leader complimented the choir and urged them to go to New York, where he said they would make a hit. He said their training is not excelled by any body of singers in America. The band concluded their concert with The Star Spangled Banner which was unusually appropriate the Tabernacle being still decorated with the giant flag 75x100 feet in size—said to be the largest ever displayed in America.==SALT LAKE THEATRE: Dark week of 2.==GRAND OPERA HOUSE (J. E. Rogers, manager): A complimentary concert was tended Professor H. S. Krouse, conductor of the orchestra, on Sunday evening 1. The house was packed to S. R. O. Mrs. Walter Edwards made her debut before a Salt Lake audience, and was fairly picked up and carried along by the audience. Both Mr. and Mrs. Edwards have made many warm friends in this city. W. H. Tooker who appeared for the first time in the role of a singer made a great hit and was recalled three times. Hugh J. Ward who gave a humorous representation of Paderewski was very popular. Led Astray has done only medium business week of 2 owing to counter attractions.==LYCEUM THEATRE (Maltese and Piper, Managers): The Two Orphans week of 2 to light business. The co. gave a good rendition, and but for the great events at the Tabernacle would have drawn well.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Cotton King 10 to good business. Cleveland's Minstrels 13. U. T. C. 21. Down in Dixie 27. Old Homestead April 3.==ITEM: Business so far this season has been good.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Cleveland's Minstrels two performances 7, afternoon fair house, evening a large and well-pleased audience. Cotton King 11 to a very good house, which would have been packed but for a severe snowstorm, performance excellent.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: M. B. Curtis presented Sam'l of Posen to a small audience 19.

SUFFOLK.—CITY HALL (H. E. Elam, manager): House dark 2-7.==ITEM: The theatre which has been under the management of H. E. Elam has been leased by Robert W. Withers who will play only first-class attractions.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): A Night's Frolic 6, 7 gave a splendid performance to only average business. M. B. Curtis in Sam'l of Posen 9 to a good house. Yale's Temptations 11 to a large audience.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): House dark 3-13; M. B. Curtis 14 in Sam'l of Posen; Edward Harrigan 17 in Old Lavender.

WASHINGTON.

SEATTLE.—SEATTLE THEATRE (P. B. Hyner, manager): Louis James 5-7.==CORDRAY'S THEATRE (W. M. Russell, manager): Chase co. in repertoire 2-8; splendid productions and business satisfactory.==ITEM: An important change has occurred in local theatrical affairs. J. F. Conner has retired from the Seattle end of his business, and his theatrical interests are in the hands of the Seattle Theatrical Association, a new corporation composed of local men. The name has been changed to the Third Avenue Theatre, and W. M. Russell is retained as manager.

CALFAX.—NEW OPERA HOUSE (G. H. Lennox, manager): Uncle Josh Spruceby Feb. 29; fair house. Bowman and Young's Minstrels 2.

DAYTON.—OPERA HOUSE (G. H. Day, manager): Uncle Josh Spruceby Feb. 28; good house.

NORTH YAKIMA.—OPERA HOUSE (Charles Bodet, manager): Nellie McHenry (Elks' benefit) Feb. 20; big house. Uncle Josh Spruceby 27 had fine business.

ROSLYN.—OPERA HOUSE (William Reese, manager): Uncle Josh Spruceby Feb. 26; full house.

TACOMA.—TACOMA THEATRE (S. C. Heilig, manager): Corinne Feb. 29 in Hendrik Hudson, Jr.; good house. Louis James 3, 4 in Hamlet and Macbeth; fair attendance. Alma Kruger did well as Ophelia and Lady Macbeth.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, manager): Corinne and Kimball Opera Comique co. 2 at advanced prices to fair house; good satisfaction, the costumes and groupings being especially pleasing. J. P. Howe's co. 6; The American Girl 7; very poor business both nights. The Midnight Charge (amateurs) 10; Tavary Opera co. 19.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Corinne in Hendrik Hudson, Jr., to large house 3, 4. Louis James 9, 10.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Wang to excellent business 5; Shore Acres 13; O'Hooligan's Masquerade 23.

FAIRMONT.—OPERA HOUSE (M. D. Christie, manager): House dark week of 2. A Cold Day 11; Schuman Quartette 12.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (Haine and Hotnor, managers): Ada Van Etta in Gloriana played a return engagement to small but appreciative audience 10. The Flora Stanford co. in repertoire 12-14; Schubert Symphony and Lady Quartette co. 17.==ITEM: The co. supporting Ada Van Etta will complete their engagement about April 1 and disband. The manager, Charles L. Young, is negotiating with Mr. Palmer to take out a Trilby co. for the balance of the season. The Social Dramatic Club entertained the co. after the performance.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Gloriana, with Ada Van Etta in the title role, played a return engagement 9 to a large and well pleased audience. Princess Bonnie 21; Lafayette College Band and Mandolin Club 27.

WHEELING.—OPERA HOUSE (F. Riester, manager): Clay Clement drew light business on his first visit 7, but will fill the house on his return date. Shore Acres 11, return date, house sold before doors open. Fair Virginia 28; 1492 April 1; Al. G. Field Minstrels 6.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Gorton's Minstrels 5 to good business. Mrs. Tom Thumb 19-21; New York Stars 13-25.==ITEM: Florence Wale-tt and Arthur Donaldson joined Fisher's Cold Day co. here on 9, taking the places of Pauline Harvey and J. W. Gurville.

PINE BLUFF.—OPERA HOUSE (J. W. Adams, manager): Lillian Lewis in Credit Lorraine 4 to good house and well pleased audience. Henry E. Dixie in The Lottery of Love 5 to a full house; very satisfactory performance.

PARKERSBURG.—ITEM: The Auditorium co., who will erect a handsome opera house in this city in place of the one recently destroyed by fire, have accepted the plans of Architects Cropsey and Boone of Cincinnati, O. The contract will be let during the present month, when work will commence and the building will be completed as rapidly as possible.

SISTERSVILLE.—BIJOU OPERA HOUSE (G. B. Thompson, manager): Gorton's Minstrels to a packed house 4. A Cold Day co. 7, to small audience; performance only fair. Gloriana 13.

WISCONSIN.

OSHKOSH.—OPERA HOUSE: White Rat 6 to large audience; Eddie Foy 14; Salvini 16.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): House dark 3-8.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): House dark week of 9. The American Stock co. for a week's engagement 16 at popular prices.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): House dark 1-7, excepting 5 when Cagliostro, an alleged divine healer, made a miserable failure of everything he attempted. Vincent and Streeter repertoire co. 9-15; Milwaukee Vaudeville Stock co. 18-8 Bells 23, 24; Girl I Left Behind Me 29.==LAKESIDE AUDITORIUM (E. R. Harding, manager): American Stock co. closed a week's engagement 8 to large business; people pleased.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The John Stapleton co. in Sweet Lavender 6 pleased a large audience. H. T. Gordon co., starring Frank Lindon, opened a week's engagement 9 with The Son of Monte Christo to a full house at popular prices. Kellar 16; Salvini 18.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): The Delsarte Club, by home talent, gave a fine entertainment to a good house 6. J. W. Watson co. 10. Earle Doty co. 16-21.==COLUMBIA HALL (F. Winninger, manager): Winninger's Home Minstrels played to S. R. O. and gave good satisfaction 8.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Veuvs, a vaudeville co., drew good houses 2 and week.==ITEM: Harry De Bell met with a serious accident at the matinee 7. The rope slipping from the trapeze caused him to fall on the footlights, fracturing several ribs and causing severe scalp wounds.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): The Streeter-Vincent co. 2-7 to large houses.

BARABOO.—THE GRANDE (Butler and Shults, managers): House dark 7-14; Alexander Salvini 17.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Beloit College Musical Club Concert 6 to a big house.

GREEN BAY.—TURNER HALL (J. H. Nevins, manager): True Blue A Military Drama by local amateurs 12-14. A. M. Palmer's co. in Trilby 17. Mary Wainwright in Daughters of Eve 21. Rhea April 16.==OPERA HOUSE: The Evelyn Gordon Comedy co. in repertoire at popular prices 16-21.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): The White Rat played to a fair house and gave fair performance. Fanny Rice in French Ball to fair house; fair performance. A. M. Palmer's Trilby 14; Old Kentucky 18; Kellar 20.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): A. M. Palmer's Trilby 16.

CANADA.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): House dark 2-7. Hands Across the Sea 11.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Dark 9-14. The Halifax Amateur Opera co. gave two performances 14.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Murray and Mack in Finnigan's Ball 2, 3 to good business. Wilbur stock co. week of 9.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): House dark 3-10. Concert by local talent 17.

CHATHAM.—GRAND OPERA HOUSE: Henry A. Rispin, manager): W. C. Andrews in M. Wile's Friend 18.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): House dark 3-11.

☞ Always have open time for good attractions. Wire Johnstown Opera House, Pa.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

DRAMATIC COMPANIES.

Alabama (Clement Bainbridge, mgr.): Reading, Pa., March 17, Lancaster 18, Lebanon 19, Harrisburg 20, Norristown 21.

Amy Lee and Frank Doane (David Asher, mgr.): Fall River, Mass., March 19-21.

A Baggage Check (W. S. Butterfield, mgr.): Lincoln Ill., March 17, Decatur 18, Champaign 19, Danville 20, Kankakee 21, South Chicago 22.

Andrew Mack (D. W. Truss and Co., mgrs.): Trenton, N. J., March 17, Elizabeth 18.

A Railroad Ticket (W. W. Freeman, mgr.): Portland, Ore., March 16-21.

A Breezy Time (Fitz and Webster): St. Joseph, Mo., March 18, Cameron 19, Trenton 20, Chillicothe 21.

Albert Taylor: Terrell, Tex., March 17, Greenville 18, 19, McKinney 20, 21.

A Country Dance (William Calder, mgr.): Brooklyn, N. Y., March 9-21.

A Cracker Jack: Wilmington, Del., March 19, 20.

Anderson Theatre: Effingham, Ill., March 16-21.

Ada Rehan (Augustin Daly, mgr.): New Orleans, La., March 15-21.

A. Y. Pearson's Stock Co. (Lou Duclos, mgr.): Kansas City, Mo., March 22-May 3.

Alvin Joslin: Louisville, Ky., March 16-21.

A THOROUGHBRED (George D. Louden, bus. mgr.): La Porte, Ind., March 18, Valparaiso 19, Elkhart 20, Fremont, O., 23, Sandusky 24, Newark 25.

A Contented Woman (Hoyt and McKee, mgrs.): Taunton, Mass., March 17, Springfield 18, Syracuse, N. Y., 19, Toledo, O., 20, 21, Chicago, Ill., 23-April 25.

Augustin Daly's Stock Co.: New York city—indefinite.

A TURKISH BATH (E. H. Macoy, mgr.): Parsons, Kans., March 17, Chanute 18, Burlington 19, Ottawa 20, Independence, Mo., 21, Warrensburg 23, Booneville 24, Fayette 25, Huntsville 26, Mexico 27, St. Charles 28, Belleville 29.

Alexander Salvini (W. M. Wilkison, mgr.): Baraboo, Wis., March 17, Madison 18, Rockford, Ill., 19, Elgin 20, Bloomington 21.

A Black Sheep (Hoyt and McKee, mgrs.): New York city Jan. 6—indefinite.

A Texas Steer (Hoyt and McKee, props.): San Francisco, Cal., March 15-21, San Jose 23, Stockton 24, Sacramento 25, Santa Rosa 26, Oakland 27, 28, Marysville 30, Portland, Ore., 31-April 2, Olympia, Wash., 3.

Baldwin-Melville: San Antonio, Tex., March 16-21.

Bowery Girl (Harry Williams, mgr.): Cincinnati, O., March 15-21, Washington, D. C., 23-28.

BUBB COMEDY (George H. Bubb, mgr.): Long Branch, N. J., March 16-21, Elizabeth 23-28.

Boucicault-Martinot: New York city March 9-21.

Bunch of Keys (Gus Bothner, mgr.): Lowell, Mass., March 16-18, Manchester, N. H., 19, 20.

Bonnie Scotland (Sidney R. Ellis, mgr.): New Haven, Conn., March 17, 18, New Britain 19, Bridgeport 20, 21.

Bacon Stock: Portland, Ore., Jan. 27—indefinite.

CARRIE LOUIS (John Himmelein, mgr.): York, Pa., March 16-21, Carlisle 23-29, Harrisburg 30-April 4.

Coon Hollow: Fall River, Mass., March 17, Newport, R. I., 18, Attleboro, Mass., 19, Taunton, 20, Marlboro 21, Northampton 23, Greenfield 24, Athol 25.

CECIL SPOONER (B. S. Spooner, mgr.): Elmira, N. Y., March 16-21, Binghamton 23-28, Utica 30-April 4.

Chauncey Olcott (Augustus Pitou, mgr.): New York city, Jan. 20—indefinite.

COOL'S BIG STOCK CO. (Floy Crowell and Charles Mortimer): Circleville, O., March 16-21, Marietta 23-28.

Conroy and Fox (William L. Malley, mgr.): Bangor, Me., March 17, Waterville 18, Lewiston 19, Sanford 20, Lawrence, Mass., 21, Lowell 24, Gloucester 25, Chelsea 26, Fall River 28.

Charles McCarthy: Fall River, Mass., March 20, 21.

Clay Clement (Joseph Adelman, mgr.): Scranton, Pa., March 17, Pittston 18, Carbondale 19, Binghamton, N. Y., 20, 21, Elmira 23, Utica 24, Ballston Spa 25, Troy 26, Hartford, Conn., 27, Westfield, Mass., 28.

Charley's Aunt (No. 1): Buffalo, N. Y., March 16-21.

Charley's Aunt (No. 2): Montgomery, Ala., March 17, Jacksonville, Fla., 19, St. Augustine 20, Brunswick, Ga., 21, Savannah 23, Charleston, S. C., 24, Augusta, Ga., 25, Macon 26, Atlanta 27.

Calicotte Comedy: Pueblo, Col., March 9-21.

Chase-Lister (Claude Gillingwater, mgr.): Quincy, Ill., March 16-21.

Coleman Comedy: Canton, O., March 17, 18, Durant 19-21.

CORSE PAYTON (David J. Ramage, mgr.): Schenectady, N. Y., March 16-21, Albany 23-28, Kingston 30-April 4.

Charles T. Ellis (Archie Ellis, mgr.): Philadelphia, Pa., March 16-21.

Cotton King (Eastern; W. A. Brady, mgr.): Bellows Falls, Vt., March 17, Athol, Mass., 18.

Creston Clarke (James A. Taylor, mgr.): Philadelphia, Pa., March 17—indefinite.

Chimmie Fadden (Charles H. Hopper): New York city Jan. 13—indefinite.

Cotton King (Western; W. A. Brady, mgr.): Newark, N. J., March 16-21.

De Haven Comedy (Eugene Rook, mgr.): Richmond, Ind., March 16-21, East Liverpool, O., 23-28, Youngstown 30-April 4.

Delmonico's at Six (J. M. Ward, mgr.): Norwalk, Conn., March 18, Bridgeport 19-21, New Haven 23-25, Fall River, Mass., 26-28, Worcester 30-April 4.

Donnelly and Girard: Brooklyn, N. Y., March 16-21.

Down on the Suwanee River: Chicago, Ill., March 16-21.

Derby Winner: Cincinnati, O., March 16-21.

Down in Dixie (Davis and Keogh, mgrs.): New Haven, Conn., March 19-21.

Darkest Russia (Sidney R. Ellis, mgr.): Philadelphia, Pa., March 16-21, New York city 23-28.

Dan Sully: Streator, Ill., March 17, Monmouth 18, Galesburg 19, Lincoln 20, Decatur 21, St. Louis, Mo., 22-28.

Evelyn Gordon: Marinette, Wis., March 16-23.

E. M. and Joseph Holland: Columbus, O., March 17, Hamilton 18, Louisville, Ky., 19-21, Cleveland, O., 23-28.

Edward Harrigan (M. W. Hanley, mgr.): Richmond, Va., March 20, 21.

Ethel Tucker (H. P. Meldon, mgr.): Attleboro, Mass., March 17, 18, Nashua, N. H., 19-21.

Emily Bancker (Our Flat; Thomas W. Riley, mgr.): New Orleans, La., March 15-21.

Eddie Foy (William A. Brady, mgr.): St. Paul, Minn., March 17, West Superior, Wis., 18, Duluth, Minn., 19, Minneapolis 20-22, Dubuque, Ia., 23, Davenport 24, Peoria, Ill., 25, Bloomington 26, Galesburg 27, St. Joseph, Mo., 28, Omaha, Neb., 29-31, Sioux City, Ia., April 1, Lincoln, Neb., 2, St. Louis, Mo., 5-11.

Enid Mayo (H. B. Farrell, mgr.): Middletown, Conn., March 19-21.

Eldon's Comedians: Dunkirk, Ind., March 16-21, Bluffton 23-28.

E. H. Sothern (Daniel Frohman, mgr.): Pittsburg, Pa., March 16-21.

Effie Ellsler: Tyler, Tex., March 17, Shreveport, La., 18, Vicksburg, Miss., 19, Natchez 20, 21, Helena, Ark., 24, Pine Bluff 25, Hot Springs 26, 27, Little Rock 28.

Empire Theatre (Frohman's): New York city Feb. 3—indefinite.

8 Bells (John F. Byrne, mgr.): Elgin, Ill., March 17, Janesville, Wis., 18, Waukegan 19, Oshkosh 20, Fond du Lac 21, Racine, 23, 24, Joliet, Ill., 25, Elkhart, Ind., 26, Kalamazoo, Mich., 27.

Edwin Ferry (George Buckler, mgr.): Dallas, Tex., March 16-18, Terrell 19, Mineola 20, Tyler 21, Palestine 23, 24, Calvert 25, Bryan 26, Navasota 27, Hempstead 28, Brenham 30, 31.

Eleonora Duse: New York city March 9-21.

Fire Patrol: Nashville, Tenn., March 19, 20, Hopkinsville, Ky., 21, Henderson 23, Evansville, Ind., 24.

Fraser Dramatic: Neche, N. D., March 17, 18, Marden, Man., 19-25.

Faust (Morrison's; J. Abram, mgr.): Santa Ana, Cal., March 18, San Bernardino 19, San Diego 21, Los Angeles 23-25, Pasadena 26, Santa Barbara 27, Ventura 28, Bakersfield 30, San Jose April 4.

Faust (Morrison's Western): Detroit, Mich., March 15-21, Bucyrus, O., 23, Kenton 24, Galion 25, Bellefontaine 26, Urbana 27, Greenville 28, Piqua 30, Norwalk 31.

FAUST (J. Griffith): Chicago, Ill., March 16-21.

Frost and Fanshawe: Tiffin, O., March 17, Lima 18-20, Toledo 22-April 3.

Fast Mail (Northern; Martin Golden, mgr.): Coburg, Can., March 17, Peterboro 18, Lindsay 19, Guelph 20, Brantford 21, Stratford 23, St. Thomas 24, Chatham 25, Pontiac, Mich., 26, Port Huron 27, Flint 28.

FERRIS COMEDIANS (Dick Ferris, mgr.): East St. Louis, Ill., March 16-21.

Fast Mail (Southern; John B. Hogan, mgr.): Greenwood, Miss., March 17, Helena, Ark., 19, Memphis, Tenn., 20, 21, Dyersburg 23, Fulton, Ky., 24, Paducah 25, Henderson 26.

Fannie Rice (George W. Purdy, mgr.): Philadelphia, Pa., March 23-28.

Frawley Stock: Denver, Col., March 16-21, Omaha, Neb., 22-27.

Forepaugh's Stock: Philadelphia, Pa.—indefinite.

Friends and Mexico (Arthur C. Aiston, mgr.): San Francisco, Cal., March 16-28.

Frederick Warde: San Jose, Cal., March 17, 18, Stockton 19, Sacramento 20, 21.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Spokane, Wash., March 17, Ellensburg 19, Tacoma 20, Victoria, B. C., 21, Nanaimo 23, Vancouver 24, New Whatcom, Wash., 25, Everett 26, Seattle 27, 28.

Flora Staniford (J. G. Glasgow, mgr.): Frostburg, Md., March 16-21, Barton 23-28.

For Fair Virginia (Frank G. Cotter, mgr.): Cincinnati, O., March 16-21, Hamilton 23, Fort Wayne, Ind., 24, Lima, O., 25, Springfield 26, Zanesville 27, Wheeling, W. Va., 28.

Gentleman Joe: Brooklyn, N. Y., March 16-21.

Gay Parisians: Boston, Mass., Feb. 24-April 4.

Girard Avenue Theatre Stock (George Holland, mgr.): Philadelphia, Pa.—indefinite.

Gus Heege (Jacob Litt, mgr.): Toledo, O., March 23-25, Cleveland 26-28.

Gloriana (Ada Van Etta; Charles L. Young, mgr.): Baltimore, Md., March 16-21.

George W. Monroe (R. B. Monroe, mgr.): Harlem, N. Y., March 16-21.

Green Goods Man (Harry C. Egerton, mgr.): Chester, Pa., March 17, Wilmington, Del., 18, 19, Millville, N. J., 20, Harrisburg, Pa., 21, Altoona 23, Cincinnati, O., 29-April 4.

Graham Earle: Bevier, Mo., March 16-21.

Girl I Left Behind Me: Chicago, Ill., March 9-21, Milwaukee, Wis., 22-28.

GALLAGHER AND WEST (W. B. Watson, mgr.; O'Hooligan's Masquerade): Wellston, O., March 17, Portsmouth 18, Ironton 19, Ashland, Ky., 20, Huntington, W. Va., 21, Charleston 23, Mt. Pleasant, O., 24, Pomeroy, 25, Nelsonville 26.

Girl Wanted (Davis and Keogh, mgrs.): Baltimore, Md., March 16-21, New York city 23-28.

George C. Milne: New York city March 9-April 4.

Hanford, Spencer and O'Brien (Frank G. Connolly, mgr.): Battle Creek, Mich., March 17, Lansing 18, Jackson 19, Ann Harbor 20, Adrian 21, Coldwater 23, Elkhart, Ind., 24.

Herzell and Wilson Comedy: McLean, Ill., March 16-21, Cuba 23-29, La Harp 30-April 5.

Hoyt's Big Comedy: Edina, Mo., March 16-21, Macon 23-28.

Hubert Labadie (Faust): Hartford City, Ind., March 17.

Heart of Maryland: New York city Oct. 22—indefinite.

Henry Irving: Chicago, Ill., Feb. 24-March 21, Indianapolis, Ind., 23-25, Detroit, Mich., 26-28, Cleveland, O., 30-April 1, Buffalo, N. Y., April 2-4.

Human Hearts (Wilson S. Ross, mgr.): Pittsburg, Pa., March 16-21, Albany, N. Y., 23-25, Syracuse 26-28, Buffalo 30.

Herne's Shore Acres (William B. Gross, mgr.): Chicago, Ill., Feb. 17—indefinite.

Howard Wall (Western; John Youngs, mgr.): Fostoria, O., March 16-23.

HERRMANN THE GREAT: Brooklyn, E. D., N. Y., March 16-21.

Henry E. Dixey: Savannah, Ga., March 17, Americus 18, Columbus 19, Montgomery, Ala., 20, 21, New Orleans, La., 22-28, Memphis, Tenn., 30-April 1, Jackson 2, Nashville 3.

House of Cards (Sydney Rosenfeld's): Washington, D. C., March 16-21, New York city 23-28.

Humanity (William A. Brady, mgr.): New York city March 30—indefinite.

Hands Across the Sea (W. S. Reeves, mgr.): Toronto, Ont., March 16-21, Brantford 24, 25, Petrolia 26, Chatham 27, Woodstock 28, Hamilton 30, 31.

In Old Kentucky (No. 1; Jacob Litt, mgr.): Buffalo, N. Y., March 16-21.

In a Big City (William A. Brady, mgr.): Newark, N. J., March 16-21.

In Sight of St. Paul's: Philadelphia, Pa., March 23-28.

Ion Carroll: Cannonsburg, Pa., March 16-21.

John Stapleton (Gustave Frohman, mgr.): Chicago, Ill., March 16-21.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): New York city March 9-21, Washington, D. C., April 6-11.

James J. Corbett (W. A. Brady, mgr.): Newcastle, Pa., March 17, Youngstown, O., 18, Columbus 19, Springfield 20, Middletown 21, Cincinnati 23-28.

John Drew (Charles Frohman, mgr.): New York city March 9-28.

John E. Brennan (Tim the Tinker): Utica, N. Y., March 17, 18, Lyons 23, Waterloo 24, Weedsport 25, Oswego 26, Pulaski 27, Fulton 28, Little Falls 30, Fort Plain 31.

Ida Van Cortland (J. M. Hyde, mgr.): Springfield, Ill., March 16-21, Terre Haute, Ind., 23-28, Frankfort 30-April 4.

Joe Cawthorn (A Fool for Luck; John W. Dunne, mgr.): Toledo, O., March 15-21.

Jessie Mae Hall (O. M. Hall, mgr.): Frankfort, Ind., March 16-21, Louisville, Ky., 23-28.

Joseph Murphy: Boston, Mass., March 16-21, Providence, R. I., 23-28.

Juno Barrett (Charles Henderson and S. M. Curtiss, mgrs.): Great Bend, Kan., March 16-21.

John Hare: Philadelphia, Pa., March 16-21.

John J. Burke (Edwin P. Hilton, mgr.): Cincinnati, O., March 15-21, St. Louis, Mo., 23-April 4.

John Kernell (Davis and Keogh, mgrs.): Brooklyn, E. D., N. Y., March 16-21.

June Agnott (Clifton and Middleton, mgrs.): Renovo, Pa., March 16-21.

Joseph Ott (William White, mgr.): Kingston, N. Y., March 17, Albany 18, Westfield, Mass., 19, Worcester, 20, 21.

Joseph Hart (A Gay Old Boy; D. W. Truss and Co., mgrs.): Northampton, Mass., March 17, Greenfield, 18, Fitchburg 19, Taunton 20, Fall River 21, Lowell 23, 24.

James O'Neill (W. F. Connor, mgr.): Los Angeles, Cal., March 19-21, Visalia 23, Fresno 24, San Jose 25, 26, Sacramento 27, 28.

Joseph Farrell (William J. Block, mgr.): Jefferson, Ia., March 20, Clarinda 21, Marysville, Mo., 23, Unionville 24, Trenton City 25, Charitan, Ia., 26, Marengo 27, Nevada 28, Waverly 30.

Kittie Rhoades (George H. Abbott, mgr.): Pomeroy, O., March 16-21, Gallipolis 23-28.

KELLAR (Dudley McAdow, mgr.): La Crosse, Wis., March 17, Winona, Minn., 18, Eau Claire, Wis., 19, Duluth, Minn., 20, 21, St. Paul 22-25, Minneapolis 26-28.

Kennedy's Players: Amsterdam, N. Y., March 16-21.

Kittie Arvmann: Erie, Pa., March 9-21.

Katie Emmet: Chicago, Ill., March 16-21.

Katie Putnam (Will O. Wheeler, mgr.): Sacramento, Cal., March 17, Auburn 18, Virginia City, Nev., 19, Carson 20, Reno 21.

Kate Claxton: Brooklyn, N. Y., March 16-21, Philadelphia, Pa., 23-28.

Lyceum Theatre (Sharpley's): Eldorado, Kans., March 16-21.

Last Stroke: Milwaukee, Wis., March 16-21, Chicago, Ill., 22-28.

Lost Paradise: Philadelphia, Pa., March 16-21, Yonkers, N. Y., 23, White Plains 24, Danbury, Conn., 25, Red Bank, N. J., 26, Atlantic City 27, 28.

Labadie and Rowell: Paulding, O., March 24.

Lewis Morrison (E. J. Abram, mgr.): Mobile, Ala., March 17, 18, Montgomery 19, Columbus, Ga., 20, Macon 21, Jacksonville, Fla., 23, 24, Savannah, Ga., 25, Charleston, S. C., 26, 27, Wilmington, N. C., 28, Norfolk, Va., 29-April 1.

Lewis Comedy: Johnstown, Pa., March 16-21.

Louis James (Wagenhals and Kemper, mgrs.): Butte, Mont., March 16-18, Anaconda 19, Great Falls 20, 21, Fargo, N. D., 25, Chicago, Ill., 29-April 4.

Land of the Midnight Sun: Rochester, N. Y., March 16-21.

Langdon Dramatic: Rocky Mount, N. C., March 16-21.

Lillian Lewis: Houston, Tex., March 21.

Little Miss Nugget (H. S. Mitchell, mgr.): Mexico, Mo., March 17, Columbia 18, Moberly 19, Sedalia 20, Lexington 21, Kansas City 22-28.

Lannigan's Ball (Hogan and Hughes): Port Huron, Mich., March 17, 18, Flint 19, Owosso 20, Lansing 21.

Lost in New York: St. Louis, Mo., March 15-21, East St. Louis, Ill., 22, Springfield 23, Findlay, O., 25, Toledo 26-28, Detroit, Mich., 29-April 4.

Lyceum Theatre Stock (Daniel Frohman, mgr.): New York city Jan. 20—indefinite.

Little Trixie (Fred Robbins, mgr.): Toledo, O., March 16-21, North Baltimore 25, Delphos 26, Lima 28.

Milton's Comedy: Pittsburg, Pa., March 16-21.

Marks Brothers (R. W. Marks, mgr.): Barrie, Can., March 16-21.

Midsummer Night's Dream (Augustin Daly's): Columbus, O., March 16-18, Cleveland 19-21, Detroit, Mich., 23-25, Toledo, O., 26-28.

Midnight Bell (Duncan B. Harrison, mgr.): Pittsburg, Pa., March 16-21, New Haven, Conn., 23, Meriden 24, Lynn, Mass., 25, Lawrence 26, Lowell 27, 28.

Madge Tucker: Waverly, N. Y., March 17, 18, Wilkesbarre, Pa., 19-21, Pittston 23-28.

Man in the Iron Mask: Rochester, N. Y., March 17, 18, Albion 19, Lyon 20.

Midnight Special: Gloversville, N. Y., March 17, Ilion 18, Boonville 19, Lowville 20, Carthage 21, Watertown 23, Oswego 24, Fulton 25, Geneva 26, Canandaigua 27, Penn Yan 28.

M. B. Curtis: Wilmington, N. C., March 18, Charleston, S. C., 19, Sumter 20, Columbia 21, Augusta, Ga., 23, Savannah 24, Brunswick 25, St. Augustine, Fla., 26, Jacksonville 27, Thomasville 28.

Minnie Maddern Fiske (Henry Greenwall and Co., mgrs.): New York city, March 16-28, Chicago, Ill., 30-April 18.

May Pringle: Rapid City, S. D., March 15-21.

Madame Sans-Gene (Augustus Pitou, mgr.): Boston, Mass., Feb. 17-March 20, Montreal, P. Q., 23-28, New York city 30—indefinite.

Mrs. Potter-Mr. Bellew: New York city March 2—indefinite.

Marie Wellesley (Obee and Wilson, mgrs.): LaSalle, Ill., March 16-21, Moline 23-28.

Milk White Flag: San Francisco, Cal., March 9-28.

Minnie Seward: Hanover, Pa., March 16-21, Reading 23-28.

Marie Wainwright: St. Paul, Minn., March 16-18, Minneapolis 19-21.

May Irwin (Rich and Harris, mgrs.): New York city March 16—indefinite.

MAUDE HILLMAN (W. G. Snelling, mgr.): Canandaigua, N. Y., March 16-21, Williamsport, Pa., 23-28.

Mabel Paige: Asheville, N. C., March 16-21, Chattanooga, Tenn., 23-29, New Orleans, La., 30-April 4.

Nat C. Goodwin (George J. Appleton, mgr.): Richmond, Va., March 17, New Haven, Conn., 18, Providence, R. I., 19-21.

Neil Burgess: Worcester, Mass., March 17, Rochester, N. Y., 20, 21.

New Boy: St. Louis, Mo., March 16-21, Louisville, Ky., 23-28.

Nickerson Comedy: Amesbury, Me., March 16-21.

Northern Lights: Brooklyn, N. Y., March 16-21.

National Comedy: Waverly, Ia., March 16-21.

Oliver Byron (J. P. Johnson, mgr.): Canton, O., March 17, Beaver Falls, Pa., 18, Rochester 19, McKeesport 20, Altoona 21.

On the Bowery (Davis and Keogh, mgrs.): Hoboken, N. J., March 17, 18, Trenton 19, Elizabeth 21.

Olga Nethersole (Charles and Daniel Frohman, mgrs.): Chicago, Ill., March 16-April 4.

Outcasts of a Great City: Binghamton, N. Y., March 17, 18, Scranton, Pa., 19-21.

OLD DAN TUCKER (Daniel Sherman, prop.): New York city March 16-21.

Owen Bartlett Theatre: Brookfield, Mo., March 16-21.

On the Mississippi (Davis and Keogh, mgrs.): Boston, Mass., March 16-21, Providence, R. I., 23-28, Montreal, Can., 30-April 4.

Old Farmer Hopkins (Frank S. Davidson, mgr.): Salem, Ill., March 17, Fairfield 19, Olney 20, Newton 21, Lawrenceville 23, Robinson 24, Casey 25.

Prodigal Father: Worcester, Mass., March 16-21.

Peter F. Dailey (The Night Clerk; Rich and Harris, mgrs.): Kansas City, Mo., March 16-21.

Paradise Alley (Hamilton and Meyer, mgrs.): New Orleans, La., March 16-21, Houston, Tex., 23, 24, Galveston 25, 26, Austin 27, 28, San Antonio 30.

Private Secretary: Gainesville, Tex., March 17, Paris 18, Sherman 19, Corsicana 20, Hillsboro 21, San Antonio 22, Austin 23, Temple 24, Belton 25, Waco 26, Houston 27, New Orleans, La., 29-April 4.

Progressive Woman: Peoria, Ill., March 16-21.

Rachelle Renard: Easton, Pa., March 16-21.

Rhea (Rich and Maeder, mgrs.): Grand Rapids, Mich., March 20, 21.

Robert Gaylor: New York city March 16-21.

Robert Sherman: Huntsville, Mo., March 16-21, Centralia 23-28.

Robert Mantell (D. A. Bonta, mgr.): Detroit, Mich., March 16-21, Chicago, Ill., 22-28, St. Louis, Mo., 29-April 4.

Roland Reed (E. B. Jack, mgr.): Birmingham, Ala., March 17, Montgomery 18, Pensacola, Fla., 19, Mobile, Ala., 20, 21, New Orleans, La., 23-28.

Richard Mansfield: Chicago, Ill., March 9-22.

Ruby Lafayette (J. P. Curran, mgr.): Decatur, Tex., March 16-18, Henrietta 19-21, Wichita Falls 23-28.

Rice's Comedians (Thomas F. Stratton, mgr.): Rondout, N. Y., March 16-21, Sing Sing 23-28.

Robert Hilliard (W. G. Smyth, mgr.): Boston, Mass., March 16-April 4.

Richard Chapman (Frank P. Furlong, mgr.): Hobart, Ind., March 17.

Sidewalks of New York (Davis and Keogh, mgrs.): Montreal, Can., March 16-21, Toronto 23-28.

Span of Life: Elizabeth, N. J., March 17, Hoboken 19-21, Newark 23-28.

Sol Smith Russell (Fred G. Berger, mgr.): Denver, Col., March 16-21, Wichita, Kans., 23, Topeka 24, St. Joseph, Mo., 25, Lincoln, Neb., 26, Omaha 27, 28, Sioux City, Ia., 30, Des Moines 31, Burlington April 1, Davenport 2, Dubuque 3, Winona, Minn., 4.

Shaft No. 2 (Jacob Litt, mgr.): Philadelphia, Pa., March 23-28.

Si Plunkard (Merle Norton, bus. mgr.): Omaha, Neb., March 15-19.

Side Tracked (Jule Walters; Will O. Edmunds, mgr.): Chicago, Ill., March 22-28, Grand Rapids, Mich., 29-April 4.

Slaves of Gold (W. T. Fennessey, mgr.): Philadelphia, Pa., March 16-21.

Stuart Robson (W. R. Hayden, mgr.): Cincinnati, O., March 16-21, Chicago, Ill., 23-April 4.

Sowing the Wind: Chicago, Ill., March 16-21.

Spider and Fly (M. B. Leavitt, mgr.): Baltimore, Md., March 16-21.

Shore Acres (William B. Gross, mgr.): Ironton, O., March 17, Mt. Sterling, Ky., 18, Frankfort, 19, Paris 20, Lexington 21, New Albany, Ind., 23, Columbus 24, Noblesville 25, Logansport 26, Frankfort 27, Lafayette 28.

Southers-Price: Everett, Pa., March 16-21, Monongahela 23-28.

Sarah Bernhardt: Baltimore, Md., March 17, 18, New Haven, Conn., 14, Springfield, Mass., 21.

Sawtelle Dramatic: Portsmouth, N. H., March 16-21, Manchester 23-28, Biddeford, Me., 30-April 4.

Spooner Comedy: Elmira, N. Y., March 16-21.

Trilby (Eastern; W. A. Brady, mgr.): Troy, N. Y., March 18, Poughkeepsie 19, Johnstown 20, Gloversville 21, Schenectady 23.

The Captain's Mate (Dittmar Brothers, mgrs.): Atlantic City, N. J., March 17, Millville 18, Salem 19, Trenton 20, 21, Philadelphia, Pa., 23-28.

Town Topics: Lynn, Mass., March 21.

The Tornado (Northern; Jay J. Simms, mgr.): Sing Sing, N. Y., March 17, Peekskill 18, Albany 19-21, Hudson 23, Poughkeepsie 24, New York city 30-April 4.

The Reckoning (S. P. Cooney, mgr.): Philadelphia, Pa., March 30-April 4.

THE GORMANS (Gilhoolys Abroad): Lawrence, Mass., March 17, Manchester, N. H., 18, Haverhill, Mass., 19, Newburyport 20, Lewiston, Me., 21.

Terrell Comedy Co. (E. L. Graves, mgr.): Sioux Falls, S. D., March 16-21.

Thomas Keene (S. F. Knight, mgr.): Marshall, Tex., March 17, Hot Springs, Ark., 18, Pine Bluff 19, Little Rock 20, Fort Smith 21.

The Tornado (Southern; J. H. Huntley, mgr.): Wheeling, W. Va., March 16-18, Beaver Falls, Pa., 19, Rochester 20, Butler 21, Pittsburg 23-28, Buffalo, N. Y., 30-April 4.

Trilby (Australian; William A. Brady, mgr.): Melbourne April 6—indefinite.

The Defaulter (R. E. French, mgr.): Indianapolis, Ind., March 16-18, Dayton, O., 19-21, Columbus 23-25.

Tony Farrell: Corning, N. Y., March 17, Bath 18, Arnot, Pa., 20, Wellsboro 21.

THE GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Washington, D. C., March 16-21, Harrisburg, Pa., 23, 24, Elizabeth, N. J., 25, Paterson 26-28.

The Sporting Duchess: Philadelphia, Pa., March 2-28.

The Foundling: Philadelphia, Pa., March 16-21, Chicago, Ill., 23-28.

Two Old Cronies: Dayton, O., March 16-18.

Trilby (No. 1; A. M. Palmer, mgr.): St. Louis, Mo., March 15-21.

Trilby (Western; W. A. Brady, mgr.): Green Bay, Wis., March 17, Oshkosh 18, Milwaukee 19-21, Dowagiac, Mich., 23, Toledo, O., 24, Lima 25, Marion, Ind., 26, Crawfordsville 27, Danville 28.

Trip to Chinatown (Hoyt and McKee, mgrs.): New York City March 16-21.

Tanquay Comedy: Stroudsburg, Pa., March 16-21.

Too Much Johnson (Charles Frohman, mgr.): Cleveland, O., March 17-18, Erie, Pa., 19, Syracuse, N. Y., 20, 21.

The Fatal Card (No. 1): Brooklyn, N. Y., March 16-21, Philadelphia, Pa., 23-April 4.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Schenectady, N. Y., 17, Cohoes 18, Glens Falls 19, Troy 20, Bennington, Vt., 21, North Adams, Mass., 23, Pittsfield 24, Westfield 25, Northampton 26, Holyoke 27, Springfield 28.

Trip to the Circus (Colonel Hamilton, mgr.): Scranton, Pa., March 16-18, Binghamton, N. Y., 19-21, Buffalo 23-28, Fall River, Mass., 30-April 4.

THE WORLD AGAINST HER (Agnes Wallace Villa): Yonkers, N. Y., March 19, New Rochelle 20, Burlington, N. J., 21, Baltimore, Md., 23-28.

The Old Homestead (No. 2): William Warmington, mgr.): Bellefontaine, O., March 17, Piqua 18, Portland, Ind., 20, Kokomo 21, Marion 23.

Two Escutcheons: Carbondale, Pa., March 17, Scranton 18, 19, Trenton, N. J., 20, Brooklyn, N. Y., 23-28, Philadelphia, Pa., 30-April 4.

Thomas E. Shea: Allentown, Pa., March 16-21.

Ullie Akerstrom (Gus Bernard, mgr.): Meriden, Conn., March 19-21, Worcester, Mass., 23-28.

Uncle Tom's Cabin (Stowe's): Gananogue, Can., March 17, Smith's Falls 18, Carleton Place 19, Arnprior 21, Ottawa 21, Kemptville 23, Iroquois 24, Morrisburg 25, Cornwall 26, Valleyfield 27, Alexandria 28.

Union Square Theatre: Muscogee, Ind. Ter., March 16-21.

Uncle Josh Spruceby (Davis B. Levis, mgr.): Missoula, Mont., 17, Anaconda 21, Butte City 23-25, Marysville 26, Helena 27, 28.

Vincent-Streeter: Valparaiso, Ind., March 16-21, South Bend 23-28, Elkhart 30-April 4.

WARD AND VOKES: Brooklyn, E. D., N. Y., March 16-21, New York city 23-28.

Walker Whiteside: Portsmouth, O., March 17, Paris, Ga., 18, Lexington, 19, New Albany, Ind., 20, Madison 21.

Wilson Theatre: Wellsville, O., March 16-21, Cambridge, 23-28.

Weaver Comedy (W. H. Weaver, mgr.): Falls City, Neb., March 23-28.

Waite Comedy (Western; D. H. Woods, mgr.): Paterson, N. J., March 16-21, New Brunswick 23-28.

Waite Comedy (Eastern; N. C. Bradley, mgr.): Waterbury, Conn., March 16-21, Norwich 23-April 4.

Woodward Theatre: Denver, Col., March 15-21.

William Barry: Binghamton, N. Y., March 17, Geneva 18, Rochester 19-21, Leroy 23, Bradford, Pa., 24, Corry 24, Titusville 26, Erie 27, Youngstown, O., 28, Cincinnati, 30-April 11.

Wild Goose Chase (W. McGowen, mgr.): West Point, Miss., March 17, Aberdeen 18.

War of Wealth (Charles A. Parker, bus. mgr.): New York city, March 9-21.

W. H. Crane (Joseph Brooks, mgr.): Philadelphia, Pa., March 9-21.

WM. C. ANDREWS (My Wife's Friend; Ralph Howard, mgr.): Ann Arbor, Mich., March 17, Chatham, Ont., 18, Petrolia, 19, St. Thomas 20, Guelph 23, Welland 24, Lockport, N. Y., 25, Buffalo 26-28.

Wright Huntington Stock (Branch O'Brien, mgr.): Mauch Chunk, Pa., March 16-21, Scranton 23-28, Reading 30-April 4.

OPERA AND EXTRAVAGANZA.

Albani: Hamilton, Can., March 21.

An Artist's Model: Boston, Mass., March 16-21.

Black Crook (Johnny Williams, mgr.): Beaumont, La., March 17, Houston, Tex., 18, Austin 19, San Antonio 20-21, El Paso 23-24, Tucson, Ariz., 25, Phoenix 27.

Bostonians (Barnabee and MacDonald, props.; Frank Perley, mgr.): Providence, R. I., March 17, 18, New London, Conn., 19, New Haven 20, 21, Philadelphia, Pa., 23-April 4.

Blind Boone Concert: Cincinnati, O., March 14-18, Georgetown, Ky., 19-21.

Castle Square Opera: Boston, Mass.—indefinite.

Canadian Jubilee Singers: New Britain, Conn., March 17, Meriden 18.

Camille D'Arville: Toledo, O., March 16-18, Toronto 19-21, Buffalo, N. Y., 23-25.

Della Fox (Nat Roth, mgr.): Omaha, Neb., March 16-21.

Devil's Auction (Charles H. Yale, mgr.): Providence, R. I., March 16-21.

Damrosch Opera: New York city March 2-28.

De Wolf Hopper Opera (Ben D. Stevens, mgr.): Harlem, N. Y., March 16-21, Brooklyn 23-28, New Haven, Conn., 30, Waterbury 31, Hartford, April 1, Springfield 2, Worcester 3, Lowell 4.

Edward's Comic Opera: Boston, March 16-21.

Frank Daniels (La Shelle and Clark, mgrs.): Washington, D. C., March 16-21, Philadelphia, Pa., 23-April 4.

Fantasma (Hanlon's): Altoona, Pa., March 17.

Gonzalez Comic Opera (Frank V. French, mgr.): Akron, O., March 16-18, Sandusky 19-21, Tiffin 23-25, Findlay 26-29, Mansfield 30.

Grand Opera: Buffalo, N. Y., March 17, 18, Detroit, Mich., 19-21, Chicago, Ill., 23-April 4.

KIMBALL OPERA COMIQUE (Mrs. Jennie Kimball, mgr.): St. Paul, Minn., March 22-28, Minneapolis 30-April 4.

Heinrich's Opera: St. Paul, Minn., March 19-21.

Little Christopher: Pittsburg, Pa., March 16-21, Louisville, Ky., 23-25, Indianapolis, Ind., 26-28.

Lady Slavey: New York city Feb. 3—indefinite.

Lillian Russell: New York city Feb. 26—indefinite.

Leslie Opera (Henry J. Leslie, mgr.): Washington, D. C., March 16-21, Baltimore, Md., 23-28.

Merry World (Clair M. Patee, mgr.): Kansas City, Mo., March 16-21, St. Joseph 23, Atchison, Kans., 24, Topeka 25, Fort Scott 26, Springfield, Mo., 28.

Mackay Opera: Warren, Pa., March 16-21, Oil City 23-28.

Sinbad (D. Henderson, mgr.): Los Angeles, Cal., March 16-18, Fresno 19, Stockton 20, San Jose 21, San Francisco 23-April 4.

Sousa's Band (D. Blakely, mgr.): Dayton, O., March 17, Columbus 18, Pittsburg, Pa., 19, Philadelphia 20, 21, Washington, D. C., 22, Baltimore, Md., 23, Chambersburg 24, Harrisburg, Pa., 25, Hazleton 26, Scranton 27.

Superba (Hanlon's): Cleveland, O., March 16-21.

TOMPKINS' BLACK CROOK (U. D. Newell, bus. mgr.): Erie, Pa., March 17, 18, Canton, O., 19, Columbus 20, 21, Cincinnati 22-28, Pittsburg, Pa., 30-April 4.

Twentieth Century Girl (Fred Hallen, mgr.): St. Paul, Minn., March 15-21, Minneapolis 22-28, St. Louis, Mo., 29-April 4.

Twelve Temptations: Philadelphia, Pa., March 16-21.

Wang: Fort Worth, Tex., March 17, Dallas 18, 19.

MINSTRELS.

Al. G. Field's White Minstrels: Rochester, N. Y., March 17, Syracuse 18, Oswego 19, Utica 20, Troy 21, Amsterdam 23, Herkimer 24, Auburn 25, Elmira 26, Corning 27, Bradford, Pa., 28.

Beach and Bowers: Burlington, Ia., March 20, 21.

Bowman and Young: Butte, Mont., March 17, Helena 18, Bozeman 19, Billings 20.

Darkest America (Will A. Junker, mgr.): Goshen, Ind., March 17, Bryan, O., 18, Paulding 19, Van Wert 20, Delphos 21, Lima 23, Bowling Green 24, North Baltimore 25.

Gorton: Apollo, Pa., March 18, Leechburg 19, Tarentum 20.

HI HENRY'S MINSTRELS: Union City, Ind., March 17, Urbana, O., 18, Bellefontaine 19, Galion 20, Wellington 21, Cleveland 23-25.

Primrose and West (Joseph Garland, mgr.): Wilmington, Del., March 17, Norfolk, Va., 18, Richmond, 19, Charleston, S. C., 20, Savannah, Ga., 21.

VAUDEVILLE.

Bull Fighters: Brooklyn, N. Y., March 16-21.

City Club: Philadelphia, Pa., March 16-28.

Cohen and Conkling: Cape Charles, Va., March 17, 18.

Flynn and Sheridan's Big Sensation: Philadelphia, Pa., March 23-28.

French Gaiety Girls: Hoboken, N. J., March 16-21.

Field and Hanson's Drawing Cards: New York city March 23-April 4.

GUS HILL'S NOVELTIES: Cincinnati, O., March 16-21, St. Louis, Mo., 23-28.

[CONTINUED ON PAGE 22.]

THAT THEATRICAL COMBINATION.

The combination of theatres in various cities by Al Hayman, Charles Frohman, Nixon and Zimmerman and others is still talked about. Managers were interviewed by MIRROR representatives last week with the following results:

Thinks It an Excellent Thing.

Manager Johnstone, of the Empire Theatre, Brooklyn, expressed his views as follows:

I think it is an excellent thing. It will be of great benefit to the public and the attractions booking with the combine. It will insure the public an excellent line of attractions, judiciously arranged so that the same class of players will not clash. My own house, being a popular-priced theatre, will be benefited, if anything, by the combination.

No Cause for Alarm.

Carl A. Haswin, of Silver King fame, said:

The theatrical syndicate naturally has for its object the increase of power for gain. The choicest time will be filled by attractions exploited by the combine and terms dictated to such attractions as may be required to fill remaining dates. But I see no great cause for alarm in this. The field is too large, the supply of really good attractions too limited. If necessary other syndicates will form and competition will go on just the same. As for myself I shall offset by a little syndicate of my own which will be a combine of the best and strongest elements in my new production. I will book only with managers of desirable theatres who will concede just and equitable terms. If I cannot book forty weeks I will play thirty, twenty or even ten. But I will not submit to extortion. This I hold is the only sure remedy for combination managers.

Managerial Sentiment in St. Louis.

The building of the new Century Theatre in St. Louis and its control by Al Hayman and Will J. Davis in connection with Mr. Frohman, has created a diversity of opinion among the St. Louis managers as to the soundness of the policy of combination and also as to the need of another first-class theatre there. In an interview with Mr. Short, the manager of the Olympic Theatre, he had this to say:

For ten to twelve weeks during the season the Olympic Theatre presents the Frohman productions, which we are always glad to book, because the majority of them are good and drawing attractions, but in case they are thrown to the Century Theatre, we will probably fill their dates with other attractions. St. Louis is at present able to support three first-class theatres, where a few years ago it could not. At that time only one or two theatres were making money. While the interest in theatricals has not grown in proportion to the increase in population, St. Louis is now in a position to support another theatre, and there is no doubt that the Century will be the theatre to fill it. I wish it success. The Olympic Theatre will, however, find no trouble in filling the time left by the withdrawn attractions with other attractions equally good.

Manager George McManus, of the Grand Opera House, responded thus to an interview:

I think the combination is reaching out too far, and it will likely go to pieces eventually. It has been demonstrated by experienced men in the theatrical profession, such as Haverly and others, that when a man tries to carry too much he ultimately fails, and it hardly seems possible that this combination will result differently. I believe this combination will only be temporary.

Ollie Hagan, manager of the Hagan, says:

I do not want to be called an "I told you so," but everything looks well on paper, if it is written by an interested party. Considering their side of the case, without paying attention to the vast majority, it might be the means of giving St. Louis finer attractions which I think is almost impossible, as all the leading attractions from Europe and America have played in St. Louis. I do not think just at this time St. Louis can afford to have another first-class theatre, but I hope it will be successful and I wish it every success. It may benefit traveling combinations, as they could get better terms from the theatres. I think it will benefit the Hagan, on account of it being only one block from that house, and that will be the means of bringing people to the immediate vicinity of the Hagan, and drawing them from the other theatres several blocks further down town.

William Garen, the manager of Havlin's, thus expressed himself:

I do not think the combination will last through the season. I am not a believer in monopolies, and do not see why any one person or set of persons should have the exclusive control in theatricals. I do not think St. Louis can support more than two first class theatres. I look at this matter in an unprejudiced manner, because the Century will not interfere with or hurt Havlin's in any way.

Opinions in Milwaukee.

THE MIRROR correspondent in Milwaukee has interviewed the leading managers in that city, W. B. Dean, of the Davidson Theatre, said:

The preposed combination will be a great benefit to Milwaukee, inasmuch as it will facilitate the booking of a better line of attractions for our theatre. At present it is a most difficult matter to book current successes until after their first season, while under the new arrangement they can appear here after playing in Chicago and while they are in the height of their popularity. I cannot see how it can be anything but beneficial to the theatres comprising the combination.

Manager J. C. Sundir, of the Bijou, said he had not given the matter much thought, as they were not directly interested.

In Los Angeles.

TO THE MIRROR'S correspondent at Los Angeles, Cal., Manager Wyatt of the Los Angeles Theatre said there was no foundation for the report that he had joined the combination. He was, he says, approached by the management of the Burbank, but he positively refused to enter into any kind of combination, as he plays only first class attractions at standard prices while the Burbank is a popular price house.

Denver Managers Interviewed.

With regard to the syndicate Manager Peter McCourt of the Tabor Grand Opera House, Denver, Col., expressed himself as follows:

I do not think I had better say much about the subject until all of the details of the formation of the syndicate have been completed. I will say this, however; I know that it is a good thing. Anything that Al Hayman is connected with you may know is all right and the Tabor can be counted upon it. Unquestionably the formation of this syndicate will be a benefit to the public as well as to local managers. It will enable managers, upon the whole, to secure a better class of attractions, and not alone that, but one of its best features is that it will be much better for the theatre-going public for the reason that it will keep bookings of a similar class from appearing too closely together at the local house. The steady and regular theatre-goers like variety in their theatrical menu, and the syndicate will be able to so arrange its bookings as to give them this variety. For instance, Denver will not have as it has in the past few months, five weeks of the legitimate in close succession. Then an advantage, not alone to managers in the syndicate, but to other producing managers as well for whom the syndicate will still control bookings, is that a manager of an attraction may, in a few hours spent at the office of the New York Syndicate book from forty to forty-five weeks solid. You had better correct the erroneous impression that exists to the effect that the managers organizing the Syndicate will book only their own attractions throughout the circuit established by the syndicate. In addition to their own attractions they will book from twenty to twenty-five of the best attractions of other leading managers; in fact, they will continue booking attractions just as they have heretofore. The result is that the local theatres in the syndicate will one and all receive the very best attractions upon the road. In all probability as the result of the Tabor Opera House being one of the theatres in the Syndicate it will be booked solid for next season, except during the six weeks from July 1 to August 15, when the theatre will be closed.

Manager W. H. Bush, of the Broadway Theatre, had this to say:

I am not at all worried, and assure you I am perfectly willing to be and remain outside of the circuit, and, notwithstanding the proposed trust, the Broadway Theatre, which is not a member of the trust, expects to do its share of the business and to get the best attractions upon the road just as it has in the past. I note that in spite of the managers whose names appear as the promoters of the new syndicate there are a number of very excellent attractions that are not owned, controlled or booked by these managers, and, as a matter of fact, a good many of the attractions that are managed by the gentlemen whose names appear as promoters of the syndicate I would not care to have play in the Broadway Theatre. It has been the policy of the Broadway Theatre since it came under my management, and it will continue to be my policy, to open the theatre only when I can give the Denver public an absolutely first-class attraction and to close it in preference to playing second-class ones. Theatres that are members of the syndicate will be compelled to play everything that is forced upon them, and the public is bound to suffer thereby. The Tabor in this city has been for several years under the direction of Al Hayman, the presiding genius of the new syndicate, and during that time Mr. Hayman has controlled the bookings of that theatre. I noticed the report of the assignee of the Tabor Opera House, in which it is set forth that the receipts from the performances from the theatre during the last thirteen weeks exclusive of Sunday night concerts, amounted to $89,290.45. This represented the receipts from eleven attractions giving seven performances a week, making a total of over seventy-five performances. I merely wish to state that during the same period of thirteen weeks the Broadway Theatre's receipts from nineteen performances amounted to $34,750. This supports my theory that it is better to open a house when you have a good attraction, and close it rather than book a bad one, than to keep it running all the time with all sorts of attractions; good, bad and indifferent, and that is what every theatre in the new syndicate is bound to receive.

In Kansas City.

Manager M. H. Hudson, of the Coates Opera House, Kansas City, has joined the Hayman-Frohman combination.

LEGAL HINTS.

A written is better than a verbal contract.

When you make a settlement, take a written acknowledgment of the amount due.

A verbal lease for a longer period than a year is void.

An agreement to pay the debt of another is void unless the agreement is in writing.

A female employe who obtains judgment for $50, or less, for services, can have execution against the person of employer, and imprison him for fifteen days, if judgment is not paid.

You can commence an action for $50, no matter if more is due you.

An action can be commenced any time within six years from the date the services were furnished.

Have all the members of a partnership sign their names individually to your contract, when possible.

The baggage and property of a wife cannot be held for board or lodging, when the contract with the landlord has been made by the husband.

Your baggage, or property, can be held for board or lodging engaged by you.

The District Courts of New York city have jurisdiction to the amount of $250; the City Courts of New York city to the amount of $2,000; the Supreme Court for any sum.

Adultery is the only grounds for divorce in the State of New York. Separation can be had for cruelty or desertion. The husband who fails to support his wife can also be proceeded against criminally.

The taking of the personal property of another, in any manner, without his consent, is larceny. Borrowing an article and refusing to return it, when requested, constitutes larceny.

When anyone is arrested the officer in charge at the station-house must send for your counsel, if you demand it.

When brought before the police court you are entitled to a hearing and at least two days adjournment. You can elect to be tried at Special Sessions without a jury, if charged with a misdemeanor, or at General Sessions by a jury.

J. F. MILLIKEN.

DINNER TO AUGUSTIN DALY.

The Shakespeare Society of New York has appointed a committee to arrange for a public dinner to be tendered under the auspices of the society to Augustin Daly in recognition of his eminent and successful services in the mounting and production, during the past twenty-five years, of the most splendid revival of Shakespearean comedy ever attempted. The dinner is to be given in New York city on April 23, that date being the two hundred and forty-second anniversary of Shakespeare's birthday. Mr. Daly has accepted the invitation to be the guest of the society on that occasion.

The Committee of Arrangements includes Hon. Walter S. Logan, chairman; Hon. Cushman K. Davis; Hon. Aivey A. Adee; Hon. Charles E. Phelps; Hon. Martin E. Cooke; Hon. Charles W. Dayton; Frederick Taylor; Morris K. Jesup, Robert E. Dowling; Nugent Robinson, Nelson Wheatcroft, Harrison Grey Fiske, General Ferdinand P. Earle; Thomas W. Keene, William Ordway Partridge, Walton Lackaye, Edward Hagaman Hall, Thaddeus Wakeman, Andrew J. C. Foyé, W. O. Bates, N. Archibald Shaw, Jr.; General Thomas Wilson, William W. Kenley, Henry Abbey, Wallace Bruce, John Malone, and Appleton Morgan, President of the Society, ex-officio.

The Committee will hold its first meeting on Friday evening at the Colonial Club, Seventy-second Street and Boulevard. Robert E. Dowling has been appointed Secretary of the Committee.

NO CHANGE OF POLICY.

The present policy of the Castle Square Theatre, Boston, will be in no wise affected or changed by the withdrawal of E. E. Rose. The management will be assumed by Arthur J. Clark, who has been the business manager of the house for over a year and during the entire season of opera. There will be no change either in the company or in the departments which have contributed to the successful presentation of standard musical works. With Lucia, Rigoletto and Traviata in preparation, the season of grand opera so auspiciously begun with Mignon will, it is promised, be continued to the satisfaction of the patrons of the Castle Square.

THE EMPIRE SCHOOL.

The third and fourth exhibitions of the Empire Theatre Dramatic School will take place on Thursday, March 29, and April 9. New plays by the following authors will be performed: Julie M. Lippmann, Thomas Frost, Theodore Burt Sayer and Alice Yates Grant.

A NEW COMEDY COMPANY ORGANIZING.

A company to be known as The Merrymakers is being organized by Percy West and will take the road on May 4 in Easton, Pa. It is booked solid to Sept. 1. By special arrangement with Frank Sanger, Gloriana will be included in the repertoire.

WILLIAM COURTLEIGH

AT LIBERTY After March 21.

J. C HARE in *Philadelphia Item*:—

The cast by which the play is presented is not as good as I expected it to be. I make one exception, however, in favor of the John Swiftwind of William Courtleigh, which is as fine a piece of acting as I have seen in a long time. We all know the stage Indian who delighted our boyhood days, and we all feel very much amused at him from the standpoint of maturer years. True, there has been an effort of late to depict the Indian on the stage in something like his proper colors, but it has not always proved highly successful.

Indeed, I can honestly say that any Indians I have ever seen on the stage were about as realistic and convincing as the cigar store article, and very nearly as wooden. In John Swiftwind, however, we have an Indian who is a deeply interesting character study as illustrating, and very accurately, too, the pathetic relations of the Indian with our civilization. In this role Mr. Courtleigh has achieved a triumph of dramatic effect. His Swiftwind dominates the play from first to last. It is intensely dramatic and forcible, pathetic and convincing, and all while the Indian stoicism and unemotional aspect is excellently well preserved. In short, we are indebted to Mr. Courtleigh for not only the best stage Indian up to date, but for a study in character, which is absorbing and fascinating to the last degree.

Providence Telegram:—

William Courtleigh, who has the leading part, that of John Swiftwind, an Indian who has been educated at Yale and is assistant surgeon at Fort Terry, makes his impersonation perfect in action and appearance. Not only has he succeeded in throwing into the part a deal of realism, fine passion, unflinching loyalty and gratitude, but he has done it in a manner that makes an audience forget that it is but a piece of acting after all. The flash of his eyes tells more than words sometimes. A gesture indicates what he does not speak, and does it effectively. The audience applauded his grand work again and again.

Providence Journal:

Mr. Courtleigh, as John Swiftwind, a Sioux Indian surgeon and a graduate of Yale College, won a success wholly deserved. He possesses a commanding presence and a reserve power which gives an audience the pleasurable sensation of feeling that he is invariably equal to more than he attempts. He possesses the real dramatic instinct and displays it in the most natural manner. Mr. Courtleigh is an actor who will some day fill an enviable place in his profession.

The Mirror, St Louis:—

Such a character requires an able player and in the hands of William Courtleigh it is a finished and clever delineation. Mr. Courtleigh's talents and dramatic ability are the dominating interest of the play.

Address **Montauk Theatre, Brooklyn.**

HALLEN MOSTYN

AT LIBERTY. 109 W. 106th St., N. Y.

AS YOU LIKE IT.

Francois Coppée, the French poet, who wrote that little play, Le Passant, in which Sarah Bernhardt made her debut, and is responsible for The Jacobites, Le Luthier de Cremorne (known to us as Fennel), For the Crown and other plays, has no illusions left on the subject of the theatre. He goes to the playhouse very seldom. At one time, he says in his reminiscences, he was passionately fond of it, and capable of commencing his wait at the doors at four in the afternoon with a roll and a sausage in his pocket. But since he became a dramatic author and dramatic critic he has lost his illusions. He cannot remain in a theatre; he can hardly sit out the evening at a music hall. There, however, he says, one can smoke, can chat with a friend, can think of something else beside what is on the stage and can be "rocked to sleep by vague music." The worst song, he says, has this merit—it is soon over. And then, M. Coppée continues, the theatres in Paris are really too uncomfortable. The ventilation is execrable; one stifles. After the third act, the smell is most disagreeable. Sometimes I say to myself that we ought to apply to the theatre the famous definition of hell: "A place which stinks and where they do not love."

One of our best known city managers discussing dramatic critics the other day said: It is a serious question in my mind as to whether a professional dramatic critic should be allowed to print his own personal opinion about a play. A critic has seen so many plays and so many actors that he is completely blasé. His dramatic appetite is jaded and unhealthy. He judges every actor or actress by standards formed years ago, when his mind may have been immature, and incompetent to form a true judgment. The average theatre goer does not go to the theatre often. The play house is a novelty to him and all he sees delights him. Why should a person who has lost his capacity for enjoying anything be permitted to spoil the pleasure of his fellowbeings by publishing his own blasé opinion of the play?"

This managerial opinion, I need perhaps hardly add, is not endorsed by the writer of this column.

Some of the English church papers are discussing once more the alleged evil of theatre-going. Father Ignatius expresses himself in the *Church Review* as follows: "I would sooner my right hand was cut off than that it should administer the Holy Eucharist to a person who frequents the theatre. We refused the Holy Sacrament here (Llanthorny Abbey) some time ago to a priest and his wife who were on a visit to us because occasionally they went to the theatre."

I wonder if this sanctimonious old hypocrite would refuse a donation of money from "a person who frequents the theatre?"

Managers are always receiving curiously worded communications from stage aspirants. Here is one from a young woman in answer to an "ad" in the London *Stage*:

DEAR SIR.—I see in the *Stage* you want a young lady to play parts I play any part you wish last with panto at ——— I am at liberty terms 25 shillings if you think that to much let me no I should be pleased if you are suited to let me no write as soon as you can yours truly, &c, &c.

TOUCHSTONE.

A CASE OF DOUBLES.

Frank Losee, the star of Shaft No. 2, was, until recently, under the impression that if he shuffled off his mortal coil in a mining catastrophe we ne'er should look upon his like again. But he has discovered a double in Toledo, who not only looks like him but votes under the same name.

It seems that the Toledo Losee woke up one morning and saw what he believed to be his lithographic effigy all over town. He was positive that he had not been drinking, although it was clearly a case of seeing double.

The Rialto Losee, meanwhile, found a half tone reproduction of himself in a souvenir collection of Toledo's eminent citizens. Both Losees started out on a still hunt about the same time. They met like the two Dromios, and found after due explanation that they were cousins who had been lost in the family shuffle.

THE FIRST DUNLAP PUBLICATION.

The first publication of the recently organized Dunlap society of actors and bibliophiles will shortly appear. It will be a paper by Judge Charles P. Daly on "The Early American Theatre."

ROBBED OF A PIN.

Sidney R. Ellis, while in the Madison Square Garden on Feb. 29, was robbed of a crescent diamond pin worth about $125.

One of sound professional experience has money to invest. Address W—, Care Mirror.

REFLECTIONS.

The well known firm of newspaper advertising agents, Alden and Faxon, of Cincinnati, O., has changed the style of the business firm and will hereafter be known as the Frank H. Alden and Sons' Company.

The Rube Stacey company now touring New England consists of Marie Arkwright, W. T. Hudson, Helen Edgars, Rose Barnard, Edwin Brown, Harry Budworth, Will Brandtford, Harry J. Keeler, J. F. Vincent, and J. W. Harrington. J. S. Shores is the agent.

There was a great night and smoker at the American Dramatists Club rooms last Saturday evening. De Wolf Hopper was the guest of the Club.

E. J. Hassan will manage Gus Williams next season. He will appear in a reproduction of One of the Finest. Several weeks of the season have already been booked.

May Chatterton, who brought suit through her counsel, Colonel J. F. Milliken, in the Eleventh District Court against Henry B. Sire and Rudolph Aronson for breach of contract, obtained a judgment in her favor on March 14 for $50 and costs.

S. T. St. John has bought a half interest in the Griffith Faust company of E. A. Church, and the business will in future be conducted under the firm name of Church and St. John. Next season Mr. Griffith will have three companies producing Faust.

Maud Courtenay resigned from Rice's 1492 company last week. She had played the Infanta Johanna with the greatest success since the beginning of the season.

The Mabel Paige company will close season at Niagara Falls on June 20. Mrs. Dora Paige is now sole owner of the company, having bought out the interest of M. A. Moseley.

Paxton and Burgess, managers of the Creighton Opera House, Omaha, Neb., telegraphed that the Merry World company played in their house to packed houses three nights and matinee.

In addition to Herrmann's entertainment for season of 1896-7 he will produce two spectacular illusions, which, it is said, will surpass anything heretofore attempted in the realms of mystery. A syndicate of managers controlling the leading theatres of the country are said to be negotiating with Herrmann with a view to managing his tour for 1896-7. All the prestidigitateur will be called upon to furnish is the performance and his special cars. The monetary consideration is so large that Herrmann is seriously considering the proposition.

J. E. Toole will close his season at Baltimore for a three weeks' rest, reopening Easter night, April 6, at New Brunswick, N. J., for a Spring tour of eight weeks, when he will produce his new play, The Gypsy German. Mr. Toole has engaged Oliver Jenkins and Blanche Booth Debar for the production.

Zelma Rawlston will appear next Monday evening in 1492 at Baltimore. The Thrilby company, with which she was engaged, closed season last Saturday.

D. L. Lacy has withdrawn from The Fire Patrol company.

Marie Adair is spending the season in Lexington, Ky.

Rose Adelle, of the Robert Wayne company, received a bouquet and a "make-up" mirror from admirers while playing at Tamaqua, Pa., recently.

Next season Richard Ferris will feature Charles F. Jerome, the comedian, in a repertoire of musical farce comedies, playing only the larger cities of the East and West at popular prices. He will be supported by Grace Hayward and Clara Bell.

The members of the O'Hooligan Masquerade company had an exciting experience while playing in Marion, Ind., on March 9. William Lang, one of the company, got into a heated argument with W. D. Watson, the manager, who was knocked down by Lang. John West joined in the fight and came out with a broken jaw. West and Lang then rushed for their revolvers and began firing at each other. None of Lang's shots took effect, but he received four of West's bullets, the most dangerous wound being in the left breast immediately over the heart. He is not, however, seriously hurt. The men have filed complaints against each other for assault and battery.

So great was the business with In Old Kentucky in Minneapolis last week that an extra matinee had to be played on Friday, upon which occasion the house was also crowded.

Jacob Litt has engaged John E. Hogarty to go in advance of The War of Wealth, which plays the leading cities in the vicinity of New York.

A new play by Jean Richepin, entitled Le Cheminean, has been accepted for production at the Theatre Francais.

At the performance of The Lost Paradise by the Frawley company at the Grand Opera House, Salt Lake City, on March 9 the audience was the largest and most enthusiastic in the history of that theatre. Mr. Frawley upon being called before the curtain declared that of the many successes made by his company the present one was the most gratifying.

TELEGRAPHIC NEWS

CHICAGO.

The McVicker's Theatre Reorganization--Irving's Business--Hall's News and Chat.

[*Special to The Mirror.*]

CHICAGO, March 16.

Now that Citizen Wilton Lackaye has left us, Sir Henry Irving has the town more firmly in his grasp (or graft) than ever. Up to last Friday night I believed that "Irvingisms" were bound to crop out in the English actor's every impersonation, but he finally fooled me. Irving as the attenuated Don Quixote and Irving as the tottering Corporal Brewster were as unlike the traditional Irving as one could imagine. In both characters Sir Henry retired within himself and pulled down the blind, so to speak. And on the same evening was given the first production on any stage of Laurence Irving's one act play, Godefroi and Yolande. Excellent acting and Loveday's usual magnificent stage management made it. It is a wierd play, built upon a gruesome theme, and is full of "creeps," but the glowing Terry made it irresistible. It will never be a popular hit.

This is Sir Henry's farewell week, and he is to be followed by Pete Dailey in the Night Clerk. Imagine him underlining with May Irwin and giving Peter an underline! To-night King Arthur is the bill. It will be repeated to-morrow night, and during the week we will see The Merchant of Venice, Journeys End in Lovers' Meeting, The Lyons Mail, the Bells, Nance Oldfield, Becket and a special farewell bill on Saturday night.

At a meeting of the McVicker Theatre company, held last Friday, Harriet G. McVicker was elected president and Louis L. Sharpe secretary, treasurer and general manager. Harry G. Sommers will be business-manager of the theatre, and the same first-class policy is to be pursued. This puts an end to rumors of any change in management or ownership.

One of the visitors to my down-town court last week was Fred De Belleville, the handsome villain of Litt's latest success, The Last Stroke. Mr. De Belleville shows traces of jaundice, but as he has lost much flesh he is reconciled to his condition.

Mr. Mansfield has been doing splendidly at the Grand Opera House, where he repeated Arms and the Man to-night. It will be given at both matinees, and during the week Beau Brummell, A Parisian Romance, and Dr. Jekyll and Mr. Hyde. The farewell bill Saturday night will be a sort of a pousse cafe of the chief Mansfield successes.

Talk about struggles with grammar. Last week I asked a litigant if a certain amount of money was due her, and her attorney replied: "Yes, your honor, the money was did." He did not want to say that it was "dude."

This evening Olga Nethersole gave her dramatic version of Carmen before a large house at Hooley's. It will be given during the week, and her second and last week will be devoted to her repertoire.

After four weeks in Chicago Trilby left for St. Louis yesterday, and John Griffiths gave his fine performance of Faust at the Schiller last evening. It will be on all week except Wednesday afternoon, when The Fool's Revenge will be presented, and Alexander Salvini will follow in repertoire.

Manager Ira La Motte, of the Schiller, is in the East booking attractions for next season.

For some months I had lost track of my volatile young friend, Colonel Charles Porter De Garmo, but last week there came a letter from him away from Poona, India. He has an interest in a circus over there, has been dining with Mark Twain, Charlie Hicks and "Widow O'Brien" Sheridan in Bombay, and will take his show through Japan and China. Can you beat him?

Bernhardt, An Artist's Model and Neil Burgess are booked at the Columbia.

Manager McVicker's funeral was largely attended, and the floral display was magnificent. Interment was at Rose Hill Cemetery.

James A. Herne and his fine performance of Shore Acres continue to attract large houses to McVicker's. He will continue there two weeks longer, and then we shall enjoy a return engagement of that finished artiste, Minnie Maddern Fiske.

One of the brightest young actresses I have seen here in a long time is Florence Ethyl, who plays Rose Guerin cleverly in Mansfield's Parisian Romance. She is bound to make her mark, as she has talent.

Wallace Rice, one of Chicago's old-time newspaper men, has been doing splendid work for the *Tribune* in connection with the Irving engagement.

I met my friend Amy Leslie, of the *Evening News*, in the bank the other day and she said: "We always meet in the bank; isn't it nice?" It certainly is, and I want to meet Amy oftener under the same pleasant circumstances.

The advance sale for the grand opera season, which opens next week at the Auditorium, has been very large, and indications point to a record-breaking engagement.

Hoyt's latest success, A Contented Woman, follows Mr. Mansfield at the Grand Opera House next week.

Charley's Aunt had a big week at the Chicago Opera House, and last evening Weber and Field's new show, The Trolly Party, turned 'em away. It is a very bright farce comedy and is bound to win.

There was a big house last night over at the Haymarket to witness an excellent production of Sowing the Wind by a fine company headed by that beautiful woman and accomplished actress, Mary Hampton and J. H. Gilmour.

Up at the Alhambra yesterday, Katie Emmett, a great local favorite, had two big houses in her new play, An American Boy, while over at the other Jacobs house, the Academy of Music, Down on the Suwanee River was the potent attraction.

Frank W. Haines, manager of the Opera House at Decatur, Ill., was one of my callers last week. He told of Ezra Kendall's serious objection once to what he called a vile odor in the box office, but which was finally discovered to emanate from Mr. Kendall's advance sale.

Many of the local houses will give extra St. Patrick's Day matinees to-morrow. Regards to John T. Kelly; J. W. Kelly please write.

The Girl I Left Behind Me did well yesterday over at the Lincoln. Joe Cawthorn comes there soon.

Captain Herne, U. S. A., is the bill this week over at the Hopkins West Side house.

Sousa gave a band concert at the Haymarket yesterday afternoon and at the Columbia last evening, while the regular Sunday concert of the Chicago Marine Band took place at the Schiller.

Old Tony Denier dropped in on me Saturday with M. Moa, of Moa and Goodrick, who is astonishing the natives with a skating act this week at Hopkins'. Mr. Moa last appeared here with Tony in Humpty Dumpty, at Crosby's Opera House in 1889.

An old Chicago favorite, Stuart Robson, is at the Schiller next week with his latest hit, Mrs. Ponderbury's Past.

From John Hood, Detroit, comes these two soubrette names: May Futlites and Sue Brette. I don't place either of them, though they are credited to The South Before the War. Clarence Dean, business manager of Thomas Keene, contributes for the album: Sophye Cone, Carrie Block, Bessie Dinkelspeel, Floretta Munzesheimer and Myrtie Mandelbaum. Regards to Sam Myers; Alf Hayman please write. Will West of The Dazzler Company sends Tilly Hellette, Laura Flute and Dalsey Diddley, the latter a leading man.

Walt Williams and Charles Rector have just returned from a Hot Springs jaunt.

Ted Lyons, D. H. Harkins and Will Griffiths, three good old timers, are the mainstays of the Mansfield cast

Mr. Mansfield, by the way, registered with the Cook County Recorder here last week a lien of $10,000 on his stage effects and coast tour receipts, the money being advanced him by Al Hayman for a new and big production next season.

Business is improving and the prospects are bright here for a fine Spring and Summer season.

"BIFF" HALL.

BOSTON.

Things are Dull in the Hub, But Ben'on Finds Plenty of Interesting News.

[*Special to The Mirror.*]

BOSTON, March 16.

So far as genuine novelties are concerned to night opens the dullest week of the theatrical season. Not a single new play is brought to the Hub to-night, and all the changes of bill introduce pieces which have been seen here time and again.

Robert Hilliard opens at the Park a stay of three weeks which promises to be a repetition of the splendid engagement which he played at the same theatre earlier in the season. At that time it was impossible to secure an extension of time, but it has been obtained now and good business should follow.

On the Mississippi had a splendid engagement at the Columbia last year and there is no reason why that theatre should not be packed all the coming week. The production is the same as that of last year.

St. Patrick's Day and Joseph Murphy come to Boston together every year. The popular comedian has been here once this season, but he comes back to the Bowdoin Square for his annual engagement.

An Artist's Model concludes its three weeks' stay at the Hollis Street Theatre this week, and starts from here for a tour of the West which will last until May. Pictures of Marie Studholme were given to the ladies who attended the Wednesday matinee last week. It was amusing to see the way in which the Harvard students rushed for the prize souvenirs, but all in vain.

This is also the third and last week of His Excellency at the Tremont, but in this case it is the last week of the American tour. The entire organization will sail from New York at the opening of next week.

Madame Sans-Gêne brings to a conclusion a long engagement at the Boston this week. It had been planned to spend the following week in Montreal, but the condemnation of the theatre there caused a change in route to be made, and one-night stands will be played for the week.

Mignon will be continued at the Castle Square this week, and will probably be greeted with the same large houses which have prevailed. Fatmah Diard has proved a most valuable addition to the company.

The Gay Parisians has three more weeks to stay at the Museum, and the success of the piece will make the average for the season one of which any house might be proud.

A change of management has been the occasion of a good deal of talk in theatrical circles in Boston during the past week. The Castle Square has no longer Edward E. Rose in charge of its affairs, but in his place is Arthur J. Clark, who had been business-manager under Mr. Rose. The resignation of Mr. Rose, who had had charge of the theatre since its erection, came somewhat as a surprise to theatregoers. The reasons he gave for his retirement were that he had reached all the possibilities that there were for him in his present position, and that he thought it best to devote himself to play-writing. Since September he has been at work on a new American drama which will probably be produced soon. In connection with it will be used a number of effects which have been patented by Oscar W. Rogers, who is associated with Mr. Rose in his new venture. Mr. Rose's resignation was to take effect April 4, but plans were changed and he retired at the end of last week.

James Gilbert is in charge of the rehearsals of the Hasty Pudding Club for its coming theatricals. Before the season is over he will also conduct the rehearsals of the Hammer and Tongs Society of Brown. It would look as if Jimmy had an amateur theatricals trust all by himself.

C. L. Eastman has been secured to look out for the Boston interests of the Olympia Exchange of New York

There is no truth in the rumor that Sam McKee, Jr., of The Gay Parisians, was injured in an accident by a trolley car. In fact, Sam is so rapid that no trolley car could catch him.

May Meredith, a variety actress from New York, was arrested here on the charge of being a fugitive from justice. She was accused of stealing a sealskin sacque and two diamond rings from her boarding mistress. She made no objection to returning with the officers to New York.

Kathryn Kidder was the guest of honor at the reception of the Playgoers' Club last week. It was quite a society event.

At the continued hearing in regard to the bill transferring the power of licensing theatrical shows from the board of aldermen to the board of police, B. F. Keith appeared and declared that he felt that his interests were safer in the hands of twelve men than in the hands of three. He thought it was unjust to place the theatres on the same basis as bar rooms, with a licence for their maintenance and no appeal from the arbitrary judgment of three men.

A pleasant little story to the effect that Odette Tyler, Josephine Hall, and others of The Gay Parisians company were going to South Africa for theatrical honors next Summer was circulated last week. The rumor got circulation as a result of a jesting talk, and there was no foundation of facts for it.

John W. Luce is doing the advance work for Sarah Bernhardt in Boston, and will probably go on the road in advance of her at the conclusion of her engagement at the Tremont.

Fred Wright, Jr., of An Artist's Model, is a newspaper correspondent as well as a dancer. He is writing back to England accounts of his experiences in the United States.

Josie Hall, Elaine Eilson, Margaret Cordon, and Claire Norton, of The Gay Parisians, made a midnight call at the *Globe* office one night last week, and had the novel experience of seeing a great paper go to press.

It has been definitely announced that E. S. Willard will come back to this country next season, and one of his earliest engagements will be a long one at the Tremont.

Duse's engagement at the Museum will not begin until 6, so that she will not be in opposition to Bernhardt, and the critics rejoice. Fanny Davenport will play against both.

In the equity session of the Superior Court last week Chief Justice Mason ordered the bill in equity brought by Charles H. Hoyt v. Bates and Bendix removed to the United States Circuit Court on the defendant's motion. The suit was brought for an order to have the defendants transfer to the plaintiff the copyright which they hold on the song, "Sweet Daisy Stokes." The defendants claimed the United States Court alone had jurisdiction of the case, and the merits of the case were not decided, but were left for the consideration of the United States Court.

There was a presentation at the Hollis Street 17, during the performance of An Artist's Model. In the audience which crowded the theatre were a number of Anglo-Americans, personal friends of John Coates. The lower box was filled with gentlemen, and about fifty others occupied orchestra chairs. After the volunteer song in the second act, they presented Mr. Cowles with a handsome American flag. Mr Arthur Merritt, who was the leader in the presentation, was a classmate of Mr. Coates at Bradford.

The Playgoers' Club attended Madame Sans Gêne in a body to-night.

William Seymour's fourth child, James Davenport Seymour, is to be christened at Trinity 12.

Ada Gray is to start another New England tour in East Lynne, opening at Plymouth 17. George Neville is manager.

Dave Fitzgibbon, the accompanist at Keith's, celebrated his twenty-seventh birthday at his home in Roslindale yesterday.

Jack Hirsch was in Boston 14 to attend to some railroad business for Nat C. Goodwin, and while here he was one of the principal guests at the reception by the Colonial Dames of Boston. Business has been tremendously large throughout the South.

Frank G. Stanley, formerly musical director at the Grand Opera House, has gone on the road with one of Davis and Keogh's companies.

Robert Hilliard is writing a new comedy which he will soon produce. He may go to London to play at the Criterion.

Kate Claxton is going to devote her time to exploiting plays. Her farewell Boston engagement will be at the Columbia.

William Haworth has three plays on the Boston stage this week.

John J. McNally may have three new plays produced next season.

An interesting case was heard in the civil session of the Lynn police court, 14, in the suit of Thomas Murray, a liquor dealer of Boston, against Warren W. Phillips, a well-known and wealthy citizen of Swampscott. Murray charged that Phillips had contracted a bill of about $130 for a quantity of champagne and other refreshments, which were delivered at 148 Worcester street, Boston, on Jan. 8, where Mr. Phillips had as a guest, so it is alleged, Miss Hill, a leading member of the 1892 company. Lawyer Odlin, of Boston, counsel for the defendant, argued that as the license held by Mr. Murray was a hotel license, he had no right to sell goods to be drunk off the premises, and therefore the sale was illegal. Judgment was entered for plaintiff, from which an appeal was taken. Hurlburt & McCarty for plantiff.

Colonel Young, of Springfield, appeared before the House Committee on Judiciary to-day to suggest that his bill for the better regulation of theatres be reported with leave to withdraw. This proposed bill forbade continuous performance shows to begin before 10 o'clock in the morning, provided that such performances should not run for more than six hours at a time, prohibited miners under fifteen years from attending unless accompanied by parents or guardians, and provided for a netting for trapeze performers. Colonel Young, after visiting some of the places to which his bill would have reference, and after an examination of the statutes governing them, came to the conclusion that there was sufficient law on the matter at the present time.

By a consolidation of the Southern stations the Providence station is to be discontinued. A scheme is being agitated to-day for the transformation of the entire structure into a magnificent opera house, which could be done with little difficulty. Maynard, the architect of the Castle Square, is making plans for a new opera house to be built for R. D. Mehr on the Essex House property, Salem.

R. M Stephens will probably spend the Summer in Boston, completing his new play here.

JAY BENTON.

CINCINNATI.

Robert Mantell Produces The Queen's Garter --Henry H. Howe's Funeral--Gossip.

[*Special to The Mirror.*]

CINCINNATI, March 16.

Stuart Robson, always a prime favorite here, opened a week's engagement to night in his new play, Mrs. Ponderbury's Past, at the Grand. Robson takes the role of the gay and frivolous husband, which seems to be peculiarly well adapted to his temperament. His support is above the average. Francis Wilson and his opera company next.

For Fair Virginia was given its first local presentation at the Walnut last night by Mr. and Mrs. Russ Whytal. Their artistic work was highly appreciated by the large audience, and the play itself was interesting. James J. Corbett is booked for the week following.

Sousa's Band gave two concerts to-day to houses with standing room only at the Pike. Encore after encore was demanded. The soloists were Myrta French, soprano, Carrie Duke, violinist, and Arthur Pryor, trombone soloist.

At Heuck's yesterday two performances were given of A Bowery Girl.

At the Fountain Square, for the first time in its history, a melodrama holds the boards—A Derby Winner. Among the company are Frank McDonald, Blanche Boyer and Mr. and Mrs. Fred Ormond.

The Freeman Theatre reopened yesterday with a farce-comedy called The Doctor. It is performed by a competent company, with John J. Burke, late of the American Extravaganza company, as the star. The prices range from ten to fifty cents during this engagement.

Heck and Avery's Museum this week has for its chief drawing card fat girls who walk on stilts.

Rainforth and Havlin, of the Grand and Walnut, are back from a business trip to New York City.

The name of Freeman's Theatre will be changed to the New Star when Messrs. Heuck and Fennessy take charge next Fall.

The entire dramatic profession was saddened last week by the news of the death of the veteran actor and lovable man, Henry H. Howe. He died at the Burnet House late Monday night, March 9, after an illness of less than two weeks. His last appearance on the stage was in Irving's production of The Merchant of Venice, at the Grand, Feb. 24, when he took the part of the Duke. He was buried last Wednesday at Spring Grove Cemetery in this city in accordance with his own desires and those of his daughter. Bram Stoker was present at the funeral representing Mr. Irving and brought with him many messages of sympathy and floral tributes from those who had been so closely associated with Mr. Howe for many years. His niece, Sarah E. Paine, was with him when he died. On the Saturday before his death, to oblige Mr. Irving, he allowed himself to be photographed in a group which also included Olga Nethersole.

The New Boy last week at the Walnut drew brilliant audiences. Bert Coate in the title role was excellent, as was Louise Douglas, the leading lady. Miss Douglas was a local society debutante last year, and her friends were in evidence at every performance.

Thursday evening of last week at the Grand, Robert Mantell and his company produced for the first time on any stage The Queen's Garter a romantic drama in four acts by Espy Williams. The cast was as follows: Rene de Froisac, Robert Mantell; Henry III., Mark Price; Rosny, Willis Granger; Cavaja, B. T. Ringgold; Cosmo Rugieri, E. A. Eberle; Chicot, Frank Smith; Larchant, Richard Malchien; Jagot, Edgar MacGregor; D'Eperon, John O'Neil; Joyouse, Nelson Roberts; Nevers, J. A. Sommers; Page, L. G. White; Catherine de Medicis, Minnie Monk; Marguerite de Valois, Eleanor Merron; Planchette, Jessica Miner; Gabrielle, Charlotte Behrens.

The plot is derived from incidents that are supposed to have occurred at the court of Henry III., King of France. Rene de Froisac, a gentleman of the court, renowned for his handsome appearance, courtly bearing and deeds of valor, loved Gabrielle, a maid of honor, who, while of noble parentage, is without proof of her birth. Rene is also the subject of the infatuation of the King's sister, who does not allow the fact that she is a wife to interfere with her infatuation. She contrives, with the assistance of Rene's

valet, to have him dismissed from the court on a charge of stealing her garter, and afterward, on condition of accepting her proposition, offers to restore him in the eyes of the King. This he refuses. Gabrielle also refuses the proffers of love from the King. Marguerite, the sister, then attempts to poison Rene, but he is saved by the warning of a magic ring given him by Gabrielle. This warning also saves the King, who is about to drink of the potion, and Rene is immediately restored to royal favor, but refuses until he has succeeded in clearing his character of theft. In the meantime the Queen's mother, who desires the abdication of Henri, which he refuses to agree to, plots to overthrow him and seat a younger son on the throne. She endeavors to use Rene for this purpose, holding as a prize an explanation of the parentage of Gabrielle. The circumstance leads to an astrologer's tower where Gabrielle is confined against her will, and where Rene appears to her rescue, and after being again trapped by the Queen is compelled to fight his way out, which he does, carrying off the documents explaining the genealogy of his sweetheart. He seeks the King and is received with every indication of royal favor, and as a matter of course, his marriage to Gabriellle follows.

The performance showed lack of thorough rehearsal, and none of the actors felt at home in their parts Some of them were even unfamiliar with their lines. Many changes were made after the first presentation, and more will have to be made before everything gets into running order. Rene de Froisac is the same kind of a role that Mantell has heretofore affected. He brings to it a good stage presence, a knowledge of the ways of courtiers, and makes the most of dramatic situations, the most telling of which is undoubtedly the finale in the first act where his work is of a high order. Charlotte Behrens gave a taking and consistent personation of Gabrielle. The acting of Minnie Monl, Mark Price and Eleanor Merron was above the average. Frank Smith, as the jester, had but little to do, but that little was done well.

WILLIAM SAMPSON.

WASHINGTON.

Comic Opera, Light Comedy and Melodrama Constitute the Week's Offerings.--Gossip.

[*Special to The Mirror.*]

WASHINGTON, March 15.

The Wizard of the Nile is as big a go here as elsewhere. Rapley's new National Theatre held a very large audience to-night and every one came away loud in praise of the opera. Frank Daniels made a tremendous hit as the vagrant magician. Too Much Johnson comes next.

The Leslie Opera company in Dorothy commenced the spring traveling season at Allen's Grand Opera House to-night. They were welcomed by a very good attendance. Juliette D'Ervieux sings Dorothy in a very acceptable manner. Charles Coote, Charles Bassett, David Torrence, Richard Marsden, Mabel Gardner and Laura Denio were successful in the principal parts.

A House of Cards at Albaugh's Lafayette Square Opera House attracted the lovers of light comedy. The admirable work of a first-class all-round company headed by Maxine Elliott, Henrietta Crossman, Mrs. Thomas Barry, Frank Worthing, Edgar L. Davenport, Frazer Coulter, F. F. Mackay and C. E. Craig was deservedly appreciated. James T. Powers in Gentleman Joe comes next.

The Great Diamond Robbery was received to-night with ecstatic enthusiasm by an audience that completely filled Rapley's Academy of Music. Madame Janauschek's Mother Rosenbaum calls for very high praise. Frederick Bond and Lillian Lawrence, two Washington favorites, met with cordial welcomes. The Bowery Girl follows.

The Boston Howard Athenæum company at Kernan's Lyceum Theatre opened to big business presenting a very attractive bill. The City Sports come next.

Colonel Thomas R. Turnbull, for many years a government clerk connected with the Smithsonian Institution, died here last week of apoplexy. Colonel Turnbull was known to old-timers as the manager of the Swedish violinist, Ole Bull, from 1865 to 1872. For a season he was connected with the Clara Louise Kellogg operatic tour. He came to this city in 1874, and was for a time clerk in the Pension Office. Professor Baird secured his transfer to the Smithsonian Institution, where up to the time of his death he was a most valuable compiler of the bureau's scientific works. He was buried with military honors in the National Cemetery at Arlington.

Manager John W. Albaugh has entered into an arrangement with Messrs. Canary and Lederer, of the New York Casino, to furnish him with attractions for the Lafayette Square Opera House and Roof Garden during the coming Summer. The season will begin on or about May 11. The attractions for the theatre proper will include 1492, The Country Circus, The Passing Show, Twentieth Century Girl and The Merry World. The highest grade specialties and music will be provided for the roof garden. Mr. Lederer will come over to Washington at every change of bill and personally superintend the productions.

Manager Albaugh has leased for ten years at $2,500 a year the basement of the Lafayette Square to a Baltimore firm, who will convert it into a Turkish bath establishment.

Anita Cluss, the accomplished harp soloist, was an especial engagement with Sarah Bernhardt here, furnishing the incidental harp music in several of her plays.

The Great Diamond Robbery has had a most excellent advance heralding for which credit is due W. H. Strickland, who is distinctly remembered by many old Washingtonians as a member of the Sixth Massachusetts Infantry with headquarters in the Capitol during the first year of the late great unpleasantness.

Mrs. Hearst gave another musical at her home. The artists of the evening were Madame Clementine de Vere Sapio, operatic prima donna, and Seidl's orchestra of twenty four pieces.

Phèdre was given the closing night of Bernhardt's engagement instead of Fedora as announced.

A. M. Palmer is expected here this week on a professional visit.

Mabel Davidson, the trick skater, has been re-engaged by Manager David Towers for this week at the Ice Palace at Convention Hall.

JOHN T. WARDE.

PHILADELPHIA.

John Hare at the Broad--Manager Zimmerman Badly Bruised--Current Bills--Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, March 16.

The Metropolitan Opera company at the Academy of Music played eight performances. The programme as advertised was fully carried out and thoroughly appreciated. Friends of Damrosch as also of Gustav Hinrich are already in the field soliciting subscriptions for a guarantee fund for an extended operatic season here next season.

E. H. Sothern's three weeks' engagement at the Broad Street Theatre proved a great success, and the news of his signing of a new three years' contract last week with Daniel Frohman was received with pleasure by his many friends and admirers.

John Hare opened to night for a week at the Broad, insisting on the prices remaining the same as for the Sothern engagement—$2 for lower portion of the house. His repertoire includes A Pair of Spectacles and The Notorious Mrs. Ebbsmith. The Bostonians in Robin Hood follow March 23, two weeks.

The Sporting Duchess is still running to the capacity of the house at the Walnut Street Theatre. The success has been so great that The Two Escutcheons, booked for week of March 30, has been bought off, so as to allow The Sporting Duchess to remain another week. E. M. and Joseph Holland week of April 6, with The Strange Adventures of Miss Brown to follow.

William H. Crane, at the Chestnut Street Opera House, has changed the bill for his second and last week, The Governor of Kentucky not drawing as well as he expected. Accordingly Mr. Crane substituted His Wife's Father to-night. The Fatal Card comes March 23 for two weeks.

Manager J. Fred Zimmerman is still confined to his home from the result of his jumping from a carriage last week. His arm, shoulder and legs are badly bruised, but he will be able to attend to business within a short time.

The Foundling, with Cissy Fitzgerald, is at the Chestnut Street Theatre this week, the cast being the same as seen here last December. Frank Daniels, with The Wizard of the Nile, opens here March 23 for two weeks; then Too Much Johnson for Easter week.

The Shop Girl company will sail for Europe on March 25, and the members of His Excellency company will follow suit a week later.

Creston Clarke's engagement at the Grand Opera House is now in its fifth week. Hamlet is the bill for entire week. The prices at matinees (50 cents) have attracted many new patrons, filling the immense auditorium of the Grand Opera House.

The Park Theatre presents the Lost Paradise with James Horne, Frances Gaunt and fair cast. The Midnight Bell booked for week of March 23, has been canceled, and will not be seen here this season, Fanny Rice with her operatic comedy At the French Ball filling the date.

Stage fright is said to be the cause of Lotta's withdrawal from the cast in the tour of Jefferson and other noted stars in The Rivals. W. H. Crane and others tried their utmost to reconsider her withdrawal, but without success. Fanny Rice has been chosen to fill Lotta's place.

Men and Women this week received a brilliant production by the members of the stock company at Forepaugh's Theatre, and deserves the applause and patronage to-day given this popular play and remains the attraction for week. Brother for Brother by Frank Harvey will receive its first representation in this country here week of March 23, and some of our well known theatrical managers have signified their intention to attend the inaugural performance, for which extraordinary preparations are being made.

A Mountain Pink at the Girard Avenue Theatre, with Mamie Gilroy as the heroine, ably supported by George Holland's large and popular stock company, is the attraction for this week. Manager Holland has been honored by large patronage with every change of bill this season, and several novelties are in preparation. Three of a Kind (Nellie McHenry's play) week of March 23; Dreams, or Fun in a Photograph Gallery, 30; Arrah Na Pogue, April 6.

Manager Thomas F. Keily, of the National, is out gunning after big game in Illinois as the guest of George W. Boyd, of the Pennsylvania Railroad.

Charles T. Ellis with his new bright Irish comedy-drama, The Alsatian, is at the People's Theatre for week introducing bright and taking songs in a beautiful play with thirty seven people, prominent being Clara Moore, Frank Gerard, William F. Carroll, Mabel Gardner, Amy Stone, and little Mattie Greer. The bookings here are Shaft No. 2, March 23; The Reckoning, 30; Donnelly and Girard, April 6; McCarthy's Mishaps, 13; J. K. Emmett, 20.

Sig. Del Puente, the noted operatic vocalist, is at his home in this city.

Darkest Russia, under the management of Sidney R. Ellis, opened to-night at the National Theatre to large patronage. This interesting drama, with its exciting incidents, has always been well received in this city and will fully repeat its success for rest of week. Kate Claxton in The Two Orphans fills in the time of In Sight of St. Paul's week of March 23, followed by Michael Strogoff 30; Neil Burgess in The County Fair April 6.

Charles H. Yale's Twelve Temptations, a gorgeous spectacle, with large ballet and taking specialties, opened to night at the Auditorium to a large house and was received with great applause. Flynn and Sheridan's Big Sensation follows March 23.

Slaves of Gold, with Mr. and Mrs. Elmer Grandin and a strong cast are this week at the Standard Theatre. Farewell appearance of Florence Bindley in The Captain's Mate and The Pay Train week of March 23. Samson, with J. W. Kennedy, 30, week.

Dumont's Minstrels continue at the Eleventh Street Opera House to fair business. Burlesque on the X rays and excellent first part the features.

The Academy of Music on March 18 and 19 will have Theodore Thomas' Chicago Orchestra, with good prospects. Sousa's Band, with three concerts, March 20 and 21. Boston Symphony orchestra, last concert, with Ben Davies as soloist, March 23. La Loie Fuller, at the Academy, on March 24, will be a big event; advance sale large.

Signora Duse's engagement in this city, at the Broad Street Theatre, week of April 13, will open with Magda, giving five performances, which includes Saturday matinee, but no entertainment on Thursday and Saturday evenings.

The application for an injunction by Nixon and Zimmerman to restrain Nelson Roberts of the Duquesne Theatre, Pittsburg, from incurring any debts or liabilities in the name of an alleged copartnership (fully described in last week's issue of THE MIRROR), was granted by by our Court, March 10, and on the following day Roberts was served with papers to appear in this city to show cause why the alleged firm should not be dissolved. This will end Nixon and Zimmerman's business connection with Nelson Roberts.

Isaac Kahnweiler, for many years business manager of the National Theatre, is dying of Bright's disease, and has applied to the Actors' Fund for relief.

Jules Algier, assistant orchestra conductor, Signor Jules Gogney and Alonzo Rosa, late of the defunct Hinrich Opera company, with their wives, are helpless in this city, unable to get back to Europe.

S. FERNBERGER.

PITTSBURG.

Sothern, Little Christopher, A Midnight Bell and Digby Bell--News and Notes.

[*Special to The Mirror.*]

PITTSBURG, March 16.

E. H. Sothern's appearance at the Alvin Theatre to night in The Prisoner of Zenda was sufficient to crowd the house. The advance sale was very large. Next week, Trilby.

At the Duquesne Rice's Burlesque company opened in Little Christopher, and the leading fun-makers, Theresa Vaughn and Willie Collier, kept the large audience in good humor all evening. Mr John Hare follows.

A Midnight Bell is the attraction at the New Grand Opera House. Digby Bell and Laura Joyce Bell were warmly welcomed. The house was well filled. Next week, The Strange Adventures of Miss Brown.

A crowded house witnessed Hal Reid's Human Hearts at the Bijou to-night. The County Fair follows.

At the East End Theatre the Sages, hypnotists, returned for another week.

Sousa's Band, assisted by Myrta French, Carrie Duke, and Arthur Pryor will be at Carnegie Music Hall 19.

E. M. Gotthold is here representing Human Hearts.

The Pittsburg Lodge of Elks have secured 200 seats at the Bijou for 19—a compliment to E. M. Gotthold, who is an old member of the order here.

Beaumont Smith, recently with Madame Modjeska, has settled down here as a member of Harry Davis' stock company at the Avenue. The theatrical population is increasing.

E. J. DONNELLY.

BALTIMORE.

The Divine Sarah Plays Against Frank Bush, 1492 and The Spider and the Fly.

[*Special to The Mirror.*]

BALTIMORE, March 16.

Mme. Sarah Bernhardt had a large audience at Harris' Academy of Music to-night. She appeared in Izeyl. She will be followed next week by the Leslie Opera company.

Rice's 1492 opened at Ford's Grand Opera House. Even to those who have witnessed it before the burlesque proves very entertaining Mark Smith made an acceptable Isabella. Flora Finlayson, late of the Bostonians, replaces Maude Courtenay as Infanta Johnson. She played the part for the first time to-night. Next week comes E. H. Sothern.

At the Holliday Street Theatre Frank Bush in Girl Wanted appeared in seven different characters, thus demonstrating his versatility. Next comes Agnes Wallace Villa in The World Against Her.

Leavitt's Spider and Fly drew well at the Howard Auditorium, as did the City Sports at Kernan's Monumental Theatre. The Rentz Santley company will follow at the Monumental.

La Loie Fuller plays a one night stand at the Music Hall on 26, assisted by her own company.

Sydney Rosenfeld's new play, A House of Cards, made a decided success at Albaugh's Lyceum Theatre last week. The story is an interesting one, while the action is abundant and natural during the entire four acts. Maxine Elliott made a most charming Eleanor Cuthbert.

The many friends of Manager Tunis F. Dean are, it is said, arranging a benefit performance on a large scale for the popular young manager.

Richard L. Britton, of the Academy management, is studying law, and is a hard student.

John W. Albaugh, Jr., spent several days in New York last week looking after theatrical interests.

Sydney Rosenfeld entertained the members of his company at a supper at the Hotel Rennert after the first performance of A House of Cards on Monday last.

Robert Hilliard disappointed a matinee audience here last week. He refused to appear.

James Young, jr., the young tragedian, came home from New York on Friday last quite ill, and is still confined to his room.

John Marshall was observed among the audience on the opening night of the new play.

HAROLD RUTTLEDGE.

CLEVELAND.

An Anti-High-Hat Bill--A Theatre Rumor--Current Attractions.

[*Special to The Mirror.*]

CLEVELAND, March 16.

The past week was what managers frequently have to contend with during Lent, but this week promises better results, with better attractions, to draw the public. Comedy, spectacle, melodrama, and vaudeville are presented by first-class companies.

At the Euclid Avenue Opera House, a large audience welcomed William Gillette and a good company in Too Much Johnson, which opened to-night for four performances. Thursday evening A Midsummer Night's Dream will be produced by Augustin Daly's company. Next week, The Hollands in A Social Highwayman will be seen, followed by Sir Henry Irving and Miss Ellen Terry in repertoire for three performances.

Hanlon's Superba is always a welcome visitor, and this year it is better than ever. It opened a week's engagement at the Lyceum Theatre this evening to a crowded house. The next attraction is Hi Henry's Minstrels for the first half of the week, and Gus Heege in A Genuine Gentleman for the other half.

The Cleveland Theatre was crowded to-night when Frank Losee appeared in Shaft No. 2, which remains all week, and will be followed by Hoyt's A Trip to Chinatown.

Flynn and Sheridan's Big Sensation Double Show opened auspiciously this afternoon and evening at the Star Theatre. Next week, Zero.

Mrs. General Tom Thumb and her company of Lilliputians played to two big audiences at the Cleveland Theatre yesterday afternoon and evening.

Herbert Mathews, a native of Cleveland, who for some time has managed a theatre in Atlanta, Ga., is in the city visiting his parents. Mr. Mathews will be the business manager of Haltnorth's Garden Theatre next Summer.

John Burke was called to New York last Thursday by the death of his father, his place in The Doctor being ably filled by Edward Eagleton.

Colonel Robert G. Ingersoll will tell why he is an agnostic at the Gray's Armory on April 7.

Representative Fosdick, of Hamilton County, has introduced a bill in the legislature making it a misdemeanor for women to wear high hats at the theatre, and it has already passed its third reading, and will come up for final action this week. Managers Hartz and Henshaw, of this city, are both of the opinion that the law would be impracticable, and expressed themselves as against it.

Next Summer promises to be a lively one, in an amusement way, in this city. Comic opera companies will hold forth at Haltnorth's Garden Theatre and Euclid Beach. Vaudeville will probably be presented at the Star Theatre, and Scenic Park, a resort in the West End, is arranging to have either vaudeville or comic opera.

Once more the new theatre project is being talked of in connection with a mammoth hotel to be built on Euclid Avenue. Besides an elegant theatre to occupy one-third of the ground floor, it is proposed to have a Summer garden on the roof.

A. W. Cooley, press representative of the Cleveland and Lyceum Theatres, has gone out ahead of Selma Hermann, who is under the management of S. W. Brady. Harry Scott, press agent of the Star Theatre, is in Pittsburg, where he was called on account of the sickness of his sister.

WILLIAM CRASTON.

ST. LOUIS.

Trouble in an Opera Company--Plans for Summer Amusement--Current Attractions.

[*Special to The Mirror.*]

ST. LOUIS, March 16.

Bert Coote and his clever company play a return engagement at Hagan's this week in The New Boy and opened with yesterday's matinee. Two fine audiences were present yesterday. To-night Arthur Goserich the treasurer benefits, and the S. R. O. sign hangs out, telling how popular he is.

A. M. Palmer's Trilby company, which played a two weeks' engagement early in the season, is playing a return engagement at the Olympic Theatre this week, and opened to-night with a benefit to the treasurer, "Bud" Mantz, and his friends have packed the house. The company has been changed since its appearance here before, with the exception of Wilton Lackaye, who is still the Svengali, and one or two others.

Rice's 1492 company, with Bessie Bonehill and Richard Harlowe as the leaders of the fun, opened at the Grand Opera House last night. The burlesque and comedy hits have been kept up to date, and the girls, costumes, music and scenery are as attractive and pleasing as they were last season.

Lost in New York is the attraction at Havlin's

CONTINUED ON PAGE 15.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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NEW YORK, - - - MARCH 21, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—The Colleen Bawn, 8 P. M.
BROADWAY.—George C. Miln, 8:15 P. M.
BIJOU.—The Widow Jones.
EMPIRE.—Bohemia, 8:15 P. M.
GARDEN.—Minnie Maddern Fiske.
GARRICK.—The Squire of Dames, 8:15 P. M.
GRAND.—The Cruiskeen Lawn, 8 P. M.
HOYT'S.—A Black Sheep, 8:30 P. M.
HERALD SQUARE.—Heart of Maryland, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—Excelsior, Jr.
KEITH'S UNION SQUARE.—Vaudeville.
KOSTER AND BIAL'S.—Vaudeville, 8:15 P. M.
LYCEUM.—The Prisoner of Zenda, 8:15 P. M.
PALMER'S.—Julia Marlowe Taber, 8:15 P. M.
SANFORD'S.—Robert Gaylor.
STAR.—The War of Wealth.
STANDARD.—Chimmie Fadden.
TONY PASTOR'S.—Vaudeville.

BROOKLYN.

AMPHION.—Herrmann the Great.
COLUMBIA.—Gentleman Joe.
MONTAUK.—Northern Lights.
PARK.—The Two Orphans.

HOBOKEN.

LYRIC THEATRE.—On the Bowery.

TO ADVERTISERS.

Patrons of* THE MIRROR *are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

WHO GOES TO THE THEATRE?

In a recent number of the *Home Journal* an editorial inquisitively entitled "Who Goes to the Theatre?" appeared. The article quoted from an essayist at Vassar College a statement that the theatre "has lapsed almost entirely out of the control and influence of the higher and cultivated classes of the community, upon the breath of whose favor it lived through several centuries, and has become the favorite friend and purveyor of the great number of fairly well-to-do and decently-educated but not highly cultivated persons who make up the mass of the community."

Then the article proceeded to give the observant wisdom of its writer, the accomplished editor of the *Home Journal*, who claims that what are known as "the best people" really have fallen away from the theatre because horse play and vulgarity have taken the place of earnest, interesting, romantic and classic drama.

The theatre, however, presents a condition rather than a theory. The essayist quoted and the writer referred to would not deny that any theatrical enterprise worthy of the most intelligent attention or productive of high enjoyment could succeed upon its own virtues and assurance. In fact, the *Home Journal* article mentions the names of many persons of refinement and prominence seen in the first audience this season of a foreign actress who on her first visit to this country did not draw such persons, who now know that she is worth seeing.

What is called the great patronizing class of the theatre of to day takes what is set forth for its view, and no doubt wishes that a great deal of it were better. It is true that a great intelligent public shuns the theatre, as a rule, because it can find better entertainment in refined social contacts and in society's own devices for recreation. But the fact remains that no theatrical enterprise distinguished for worthiness and adequately made known will fail to eventually draw the hesitant class to the theatre, of which all classes in their various ways are and always will be fond.

TH SEASON.

In spots the present theatrical season has been good, but on the whole it has been far from prosperous either to resident managers or to traveling companies. In a few of the large cities receipts have been spasmodically large, and a limited number of touring organizations of the first rank have enjoyed profitable business; but as a rule there has been abundant cause for complaint.

Beyond question the general condition of the country has been the primal cause of the theatrical depression. Of course various minor things, local to theatricals themselves, have had an influence toward intensifying it. But managers and the profession owe their chief troubles to the dull and discouraging conditions prevailing in the mercantile, manufacturing and financial worlds.

Just after the Christmas holidays there was a noticeable and gratifying improvement in theatrical business; but it was of brief duration. The present outlook offers little encouragement, and it seems to be inevitable that the season will close, for the majority of ventures, as unprofitably as it began.

The cheap price theatres and the houses given up to vaudeville and continuous performances have fared best this year. These forms of diversion are popular not only with the masses, but also with the well to-do classes, who seem to prefer them to performances of a higher and more serious character. Especially can this be said to be true of the City of New York. Our music halls and continuous shows are frequented by well-dressed crowds, while many of the theatres devoted to dramatic work of a meritorious kind are neglected.

ALCOHOLIC /EAL.

Since official and administrative matters in New York were reformed, there has been an almost constant succession of public surprises. Persons in authority—or supposed to be in authority—have exploited themselves in manners that amazed when they did not entertain.

It remained, however, for a fireman—it might be said an humble fireman under ordinary circumstances, but in this case all humbleness was missing and an alcoholic autocracy had superceded it—to furnish the most amusing surprise of the season at Hammerstein's Olympia one night last week. The fable of the bull in a china shop furnishes the only parallel to this fireman's escapade.

This particular fireman, so laden with drink that his movements were by turns eccentric and geometric, made his way into Olympia on the evening in question with the air of a first mortgagee. It happened that, as usual, there was a throng of standing persons at the back of the house. The fireman thought this a matter for his immediate decision, and with a proprietary wave of his hand he gave the order to "seat everybody" in a tone of voice that for the moment drew all attention from a very interesting turn on the stage. Confident that his order would be obeyed, yet with a lingering suspicion that he might be forgotten for other things after he had gone, he added alternatively, "or I'll pull the house" as he strolled in a go-as you-please fashion behind the scenes.

On the other side of the curtain the first thing that evoked the displeasure of the fireman was the spectacle of a performer in the act of lighting a cigar in accordance with the "business" of his act. The fireman's vision no doubt magnified this point of light to the proportions of a conflagration. "Here, you" he cried, "put that out or I'll turn the hose on you." And again he meandered, now giving orders to the men on the point frame; then trying to superintend some performing adjunct, and finally to the basement, where he was found dangerously near the fire pumps, which he evidently had a fancy to put into operation. He was finally dealt with, kindly but firmly, in the manner reserved for other persons who are temporarily irresponsible. Throughout his adventure, the fireman did not once meet Oscar Hammerstein, who has original methods in such cases. Perhaps to the fact that Mr. Hammerstein was not in the theatre at the time is due the good fortune of this fireman in not being obliged to recover from anything more permanent than a jag.

This incident, of course, is but the exception which proves the rule that New York firemen are brave, modest, discreet and of good report.

A society woman in San Francisco, entertainingly ambitious, offered Paderewski $1,000 for a five-minutes' exhibition of his virtuosity at an afternoon tea during his recent visit to that city. The pianist's manager replied that his charge would be $2,500, and the tea, not strangely, was unmusical.

PERSONALS.

Crane.—Above is a picture of pretty Charlotte Crane, who is a member of Hoyt's A Texas Steer company. The portrait is by Morrison, and is copyrighted (1896).

Eames.—The French papers contain glowing notices of Emma Eames, who went to Monte Carlo to sing in Otello with Tamigno. Mme. Eames has now returned to Paris, as she is studying the title role in Cesar Frank's opera, Ghiselle. She will probably return here next season.

Langtry.—Mrs. Langtry's dresses and diamonds have apparently made the hit of the London production of gossip. At any rate they are attracting more attention than either the actress or her play. George Bernard Shaw classes the actress among "fashionable ladies hung with the trophies of the tradesmen."

Leslie.—Elizabeth Leslie, the comedienne of Jacob Litt's forces, was called to Buffalo suddenly last week, her father being seriously ill.

Hunter.—Thomas M. Hunter, of the Miln production of Julius Cæsar, was hastily summoned by Messrs. Palmer and Knowles to fill a vacancy in The Great Diamond Robber company. Mr. Hunter's role of Casca was played at short notice by Alfred Hastings, who did admirably well.

Drouet.—Robert Drouet will sail for Europe on June 3 and spend the Summer abroad.

Fyles.—A committee of three to examine prize essays of Hamilton College students contains Franklin Fyles, the critic and playwright.

Paul.—Howard Paul has just brought out in London an entertaining anecdotal volume, entitled "Dinner with Celebrities." The London *World* which usually dismisses books with a dozen lines or so—and is a most fastidious sheet as far as reviews are concerned—devotes two columns to Mr. Paul's book, which it pronounces "remarkable and interesting." There are lively accounts of dinner with Prince Napoleon, Rossini, Zola, Sarah Bernhardt, Charles Dickens, and other people of note, a breakfast with Oliver Wendle Homes and a luncheon with a famous bull fighter at Havana.

Leslie.—Beatrice Leslie, who has been at the point of death at the Russell House, Alliance, O., with inflammation of the stomach, is rapidly convalescing. She will not rejoin the Gonzalez Opera company, but will return to New York and take a needed rest.

Kimball.—Mrs. Jennie Kimball is seriously ill at the McDermott Hotel, Butte, Mont., the result of a cold contracted several days ago. It is feared she has pleurisy, so it was decided that the company would have to rest at least a week after the Anaconda engagement. All the dates between Butte and St. Paul have been canceled.

Morris.—As has been noted, Felix Morris made his debut in London recently as the Scotch professor in a revival of On Change. A London correspondent says: "Mr. Morris was more delightful than ever, his work more symmetrical, his self-confidence more assured, the entire part showing that the ten years that had elapsed since he was last seen in London had been evidently years of faithful work, hard study and continuous improvement." Clement Scott, after watching his performance, expressed the hope that Mr. Morris would stop in London. But Mr. Morris has already arranged to return here next year.

Wheatcroft.—Nelson Wheatcroft will apear for the first time as Major Huntley in his own play, The Major's Appointment, at the Lyceum Theatre on Wednesday afternoon, March 28, for the benefit of the Metropolitan School of Fine Arts.

Carni.—Invitations have been sent out from London from Mr. and Mrs. Carni for the marriage of their daughter, Lily to George D. Day, on March 3.

Huntington.—At a conference made by the President of the League for Political Education—Emily Huntington—at the Berkeley Lyceum last Thursday afternoon, that lady argued that good plays—war plays such as Shenandoah and The Heart of Maryland—should be produced by good actors in the cheap theatres of the Bowery for the benefit of those boys who live in the degraded districts. The speaker thought such plays great educators.

Cockerill.—Colonel John A. Cockerill, well-known in theatrical circles, who has been in Japan for some time as special correspondent o the *Herald*, is now on his way home. Before he left Japan, the Emperor conferred upon him the Third Order of the Sacred Treasure.

Eustace.—Jennie Eustace, who has distinguished herself this season by her clever performance of Mrs. St. Aubyn in Beau Brummel and other roles in Richard Mansfield's company, has a peculiar hobby. She is very fond of astronomy. For several years she was a teacher of the science at the Academy in Elmira.

Goodwin.—Nat C. Goodwin has accepted a new light comedy from the pen of Madeline Lucette Ryley with which he will open his next season. Mrs. Ryley is also under contract to write a play for Charles Frohman.

Harwood.—Harry Harwood signed yesterday with Charles Frohman to appear in John Drew's support for another year.

Jones.—Walter Jones has no intentions of going into the vaudeville field, all reports to the contrary notwithstanding. He will soon be seen in a new burlesque of The Prisoner of Zenda.

THE PALMY DAYS.

'Twas always so, the shibboleth proclaimed
Its self-assertion of the things that were,
Denying to the present, as 'tis framed
Chance with departed greatness to compare.
The "Palmy Days" was flaunted in my ears
Back in the 40's, when ambition's spark
Was inspiration to the coming years;
They quoted "Palmy" then—'twas of the Park.

And they, who sadly mourned the *then* decadence
Lapse from the greatness of the Palmy Days,
The lack of genius, and the rude invadence
Of mediocre talent in our plays
Were fossils of both sexes, whose best claims
To recognition consisted in the fact
That way down in the "casts" their puny names
Proclaimed their status, not that they could act.

"You should have seen," they tell us of some part
We're "nutty" on, "how such an actor played it."
"Those were the days of true Dramatic Art,
Time, the Destroyer, has completely layed it."
With condescending patronage they viewed
Our happiest efforts, and our crude essays,
Their mild approval was with gall imbued
Which damned our acting with the "faint o it praise."

'Twas so in Kemble and in Siddons' time,
Garrick was with his predecessor gauged,
So Wothington with some one more sublime
So for all time comparion has raged.
With the new school, which refinement lends
And with it social standing to our guild,
Let's hope the legend of the "Palmy" ends,
If so, the Drama's mission is fulfilled.

SIDNEY LEE.

Edwin Forrest Home, Feb. 29, 1896.

LETTERS TO THE EDITOR.

A LOCAL MANAGER'S IDEAS.

Waupun, Wis., March 2, 1896.

To the Editor of The Dramatic Mirror:

Sir,—I have been watching the progress of the bill introduced in Congress, affecting play pirates, with considerable interest, and trust that it will become a law at the present session. I am confident that if the present Representatives in Congress were to engage in the theatrical business, there would not be one dissenting vote when the bill is acted on. I have just written to the representative from my district, Edward Sauerhering, who is a member of the committee to whom the bill has been referred, requesting him, as a personal favor, to use his influence for the passage of the bill.

I believe that if theatre managers throughout the country were to write personal letters to their representatives in Congress it would have considerable influence.

I would like to suggest an amendment to the bill, viz., to make it punishable by a fine of $100 or more, or imprisonment for life, for any manager of any theatrical company who signs a contract for time in any opera house, theatre or public hall, and fails to play the time engaged or contracted for, unless giving the opera house manager at least two weeks' notice that he will be unable to fulfill the contract.

It is a common occurrence for me to sign contracts for time two, three or six months ahead, and then have repeated calls for the same time, which I must refuse, and nine times out of ten am compelled to turn down far better attractions than the one I am holding time for, and when the time arrives my house is dark.

I now hold a contract signed by Hylands and Bates of Daly's Comedians, for March 2, 3, 4, '96, but have heard nothing of them so far. The contract was signed on Oct. 25, 1895. I have held this time for the above company in good faith, thereby losing one of the strongest repertoire companies on the road for the week of March 2.

Daly's Comedians were playing three night stands in Illinois up to two weeks ago. It would have only cost them a postal card to notify me that they did not want time, while it has lost me a neat little sum by depriving me of a good attraction for a week. I think such business as this is just as disreputable as play pirating.

Respectfully, E. E. Davis,
Manager Whiting Theatre.

PIRACY AND ORIGINALITY.

Taunton, Mass., March 12, 1896.

To the Editor of The Dramatic Mirror:

Sir,—In your issue of Feb. 29 there appeared a letter written by Harry Lindley from Canada, in which he attempts to justify his piracy of plays. I fully agree with him in the statement, that a number of the New York authors are ingenious plagiarists. Perhaps A Gilded Fool was taken from Not Such a Fool as he Looks, but Mr. Lindley ought to give as much credit to the author who can elaborate a successful four-act comedy from an old fashioned farce as to the editor who can write up a brilliant leading article from a solitary item. Is the man who builds around an idea, develops and illuminates what has been but partially outlined to get no credit?

They claimed that Boucicault was not original. We all know his Colleen Bawn was dramatized from Gerald Griffin's Collegians, but it required the master hand of Boucicault to make it a dramatic success. Some of the old farces are diamonds in the rough. The same wide field is open to Mr. Lindley to write a successful modern play from ancient ideas.

It is the common cry that there is nothing original. And the cry is loudest with those who have no original ideas themselves. I myself have had an experience of the kind. I fixed up an old English play; introduced new characters, new business, etc., and made the piece a comparative success. It is being played through the country at the present time. I was candidly foolish enough to tell the members of the company where I got it from. They one and all declared they could have done the same trick themselves. This was after I had made it a success. They all could do it easily, after they had seen how it had been done.

There is plenty of room at the top for Mr. Lindley and others. The country would gladly welcome another such play as Trilby, Shore Acres, etc. The public at large care little whether the plot is derived from an ancient farce or a newspaper item. "The play is the thing." It does not help one much in the battle of life to sit snarling at the success of others and telling us how it was done. Instead of that go thou and do likewise.

Remember, "Base envy withers at another's joy and hates that excellence it cannot reach."

Respectfully yours,
Joseph H. Slater,
Ulric Akerstrom company.

THE USHER.

The House Committee on Patents at its meeting last Wednesday decided to report the Cummings bill to prevent play piracy. The bill will soon be placed on the calendar, and as Speaker Reed is understood to favor its passage there seems good reason to hope that it will be called up and acted upon at an early date.

This victory achieved by the friends of the measure in the Committee augurs well for the result of the coming battle in the House.

The members of the Committee that voted to report the bill formed a large majority. Mr. Hutcheson, of Texas, and Mr. Robbins, of Alabama, opposed their brethren, but there will be no adverse minority report.

Messrs. Hutcheson and Robbins, it will be remembered, actively objected to granting relief to owners of dramatic property three years ago, when the Dramatists Club's first effort to secure remedial legislation was made. They are both beyond reach of argument and persuasion, so far as the Cummings bill is concerned. Their obstinacy is unaccountable, for every objection they raised when the Committee gave a hearing recently to the managers and dramatists' delegation was answered fully and convincingly.

Mr. Hutcheson, I am credibly informed, intends to fight the bill when it comes up in the House for discussion and final action. That need not cause anxiety to its friends, however, for it will find abundant defense and advocacy from Messrs. Draper, Cummings, Sulzer and many other able and influential members who are well qualified to urge its acceptance.

The enmity of Mr. Robbins will have no significance. He will not be a member of Congress when the measure comes up. His seat has been contested. The House discussed the matter last week, with the result that the gentleman from Alabama is to be "fired."

✣

Senator Hill, who introduced the same bill in the Senate, has requested the American Dramatists Club to send its counsel to appear before the Senate Committee to which it has been referred. Judge Dittenhoefer, therefore, will visit Washington again in behalf of the measure. He will present a comprehensive series of legal arguments in its favor, backed up by an array of practical facts compiled by Bronson Howard.

Mr. Howard, by the way, has sent General Draper, Chairman of the House Committee, a piratical copy of his play, The Henrietta, furnished by the notorious Chicago Manuscript Company on the order of the Penn Publishing Company, its Philadelphia agent.

There is a curious point, involving the United States postal regulations, connected with this copy of the comedy. The package containing it was sent for four cents postage, being marked "printed matter," and directly beneath these words was stamped "From Chicago Manuscript Company." Whether the post-office authorities have ordered that type-written copies are "printed matter" is not known; but, as Mr. Howard says, the juxtaposition is singular.

✣

The good work is going on famously, and there is every reason to believe that the bill will become a law before Congress adjourns in May or June.

New converts in large numbers have been made in the House since the campaign began, and the Senate appears to be most favorably inclined.

Meantime, the pirate hordes in the West and South are showing unusual activity—probably because they appreciate the fact that the period of freedom from punishment is already nearing its close.

THE MIRROR'S vigilance in exposing the thieves, however, is having a wholesome effect. Companies that go "Under the Black Flag" are prevented from going into houses that are conducted by honest men. In that respect pirates are finding it more and more difficult to do business, and to get dates except in cross-roads hamlets.

✣

"A Reader" writes to ask when the Cummings bill will go into effect, should it pass, and whether actors engaged in piratical performances will be liable under it, or only managers.

The law will become operative immediately. I think that the actors would be liable to the imprisonment penalty, provided it could be shown that their complicity was "willful and for profit."

If the bill passes it will answer all purposes to prosecute and convict the managers. It is not the poor devils whose necessities compel them to enlist under the skull and crossbones that playowners want to reach—it is the rascals that conceive and execute piracy in the managerial capacity.

✣

I have received the following letter from Harry Lindley, at present pirating plays in Canada:

I wrote you recently a letter explanatory and argumentative in re "play piracy." You did not refute my arguments nor answer them, but merely indulged in reiterated abuse. "Calling names never did any good" is a childhood's axiom.

I am here in Canada, living under Canadian laws and abiding by them; when in America I do the same. Congressional or any other legislative enactments of the United States are futile here. Your last issue styles me "a repertoire actor pirate" and contains an unmitigated lot of advertising bosh for On the Bowery. A lawyer called upon me with a telegram from Toronto; showed it to me in the most gentlemanly manner, asked me to explain it, which I did by referring him to the copyright law of Canada, but at the same time informed him that I was playing a drama entitled The Bowery, produced the book; gave him my word it was not the same play and that it was not worth the bother, and played the piece three nights to no (impossible) interference. So much for injunction.

I am a repertoire actor; so is Henry Irving; so is Mantell; and, in fact, every *actor* is a repertoire actor or no actor at all. It was once a term of opprobrium to be an Uncle Tommer, still your brightest genius in tragedy, T. W. Keene, has assisted to illustrate that dramatic monstrosity and I am proud to say that I was with him. I presume the slur intended by "repertoire actor pirate," and which is cast at other companies, can go on those grounds unnoticed.

I am playing this week Rip Van Winkle. If you desire it and can furnish the addresses of the heirs of Washington Irving I will forward them a royalty, for it would be a more grateful act than contributing to the finances of a few obscure, plagiaristic modern dramatists and play purchasing monopolists.

Yours truly,
HARRY LINDLEY,
Repertoire Actor.

It seems to me that there is considerable difference between a repertoire actor and a repertoire actor pirate. Mr. Lindley belongs to the latter category by his own admission.

It makes no difference to a man who is honest what country he happens to be in, so far as his principles are concerned. He is honest in Canada as well as in the United States, and he would consider it no valid excuse for robbing a citizen of the United States because the laws of Canada failed to give protection to the latter's property.

Like most play pirates Mr. Lindley regards men that create plays and men that buy these creations as bloated monopolists who are a menace to the prosperity of freebooters. That theory is fortunately shared only by the law-breaking classes.

✣

A note from Louis James asks me to emphatically deny the report that he recently aided the Wainwright company when they were stranded in Vancouver.

"I have no interest one way or the other in Marie Wainwright's affairs," says Mr. James, "and the report referred to is a tissue of falsehoods."

Mr. James' denial confirms a statement from Julian Magnus, Miss Wainwright's late manager, that appeared in last week's MIRROR.

✣

Julia Marlowe Taber's success in this city is a matter of satisfaction. She has won a firm place in New York's esteem, and by common consent she has been awarded first place among American Juliets.

Mrs. Taber's triumph—for such it is worthy to be called—is the more gratifying because her early engagements here a number of years ago were failures. She was a crude although promising actress then; now she returns with powers matured and with every evidence of artistic supremacy.

In all probability Miss Marlowe is destined to take the place of eminence relinquished by Mary Anderson.

A STAR THEATRE EPISODE.

The reports in dressing room circles that all actors are an improvident lot does not go. Many are very wealthy. Others have valuable experience. At the Star Theatre the other night a well known leading man who is spending money he earned ten years ago approached Charles A. Parker, manager for the War of Wealth, and inquired:

"Mr. Parker, are you engaged for next season? Because I am thinking of starring and desire to be boomed in the newspapers as a preliminary."

"Well," said Mr. Parker, "if you will see Punch Wheeler, the scissor's editor for this house—but wait, I will call him."

The actor said: "Mr. Wheeler, will you book me for next season in my new tragedy, The Face on the Sidewalk?"

"I can get you Grand Army week at Havana, Cuba, and from there to Caracas, Venzuela, as we have to whip Spain first."

"All right, Mr. Parker, here are forty postal cards, please book me a season of good week stands, and"——

"Oh, what is the use of going to all that expense," said Parker. "Here are three of them I will not require, as I may get some two week engagements, besides you will want money for scenery and costumes."

"This is a good thing we have fallen into, Charley," said Wheeler. "He told me if I would get him a column in nineteen hundred newspapers, he would give me a box of cigars, and I just found out that his father makes them. That actor will be rich some day."

"He already has it, but will soon be separated from it, if you book him," replied Parker, as he refused a German lady, to pass her little boy, "because," she said, "he didn't have any sense, no way, and couldn't understand the play."

MODJESKA RECOVERING.

In a letter received last week by Frank L. Perley from Count Bogenta the latter states that Madame Modjeska is surprising her physicians by her recuperative power; that she is taking daily walks in the park and that her left arm is rapidly resuming its normal condition. Indeed, when Mr. Perley left Chicago two weeks ago the only problem the physicians had before them was the re-establishment of the circulation in the left arm. This has been so far accomplished as to permit her going to her Southern California home in a few days. The season is so well advanced that it is deemed unwise by her management to resume her tour before Fall, so this gifted artiste will enjoy a long rest in the land of flowers and fruits.

It has been rumored that Madame Modjeska's trouble was similar to that which proved fatal to Lawrence Barrett, but this is incorrect. The late Mr. Barrett's disease was glandular, while Modjeska's was simply an interruption of the circulation in the left arm by a clot of blood. The physicians obliterated the vein on either side of the clot and then absorbed the latter by external applications. This accomplished, they directed their attention to the restoration of the circulation.

Arrangements for Modjeska's tour next season are nearly completed, and if medical opinion is to be relied on there is no question of her being in as good health as ever in a very few weeks.

LOOK OUT FOR 1905.

Assemblyman Hill has introduced a bill at Albany in relation to buildings in certain restricted fire districts in the several cities of this State. The bill was read in the Assembly and referred to the Committee on Affairs of Cities. The third clause of the bill is of especial interest to local managers and reads as follows:

That after the year nineteen hundred and five it shall be unlawful for any person, persons, association or corporation to own or allow for use, or use in any city of this State, any building for a hotel, tavern or inn, or as a theatre, hall or place of amusement, that has wood laths wood furring or the floors of which building are not so constructed of such fireproof material as readily to confine fire to each floor, and the walls of all such buildings shall be erected of fireproof material.

SYRIANS PLAY ANDROMAQUE.

The first theatrical performance by Syrians ever given in this country was that of last Saturday in Chickering Hall. Andromaque was performed before a large and elated assemblage of Turkish-Americans, Armenian-Americans and Syrian Americans. The performance was a great success. No women took part, and the role of the tear-bedewed heroine was played by a man with a very bushy moustache.

HENRY MILLER'S PLANS.

"Although the newspapers for some time past have seemed to have settled my professional plans," said Henry Miller to a MIRROR man yesterday, "it is a fact that I have but just settled upon them myself. I have determined to retire from the Empire stock company in the Spring.

"It has been announced that I am anxious to star. I have no such anxiety. I propose to leave the Empire company because I have long felt that in such an organization an actor can have or exercise but little choice as to the parts he is to play. I, of course, would prefer always to appear in parts to which I might myself feel that I was suited, but in a stock company this is impossible, and I wish mainly for this reason to change the system of my work.

"I have for some time had under consideration various plans and offers, but have not settled upon anything. I would like, if possible, to find a play in which I might appear—not necessarily as a star—and which I might deem worthy of a production.

"This letter," continued Mr. Miller, "indicates the terms upon which Mr. Frohman and I shall part company." Mr. Miller handed the MIRROR man a letter from Mr. Frohman. It reads thus:

EMPIRE THEATRE,
NEW YORK, March 11, 1896.

Mr. Henry Miller.

MY DEAR HENRY:—I assure you that I regret that we are to part at the end of this season after the many years that we have been together, and I can only express to you my friendship and wish for your future success.

Your work at the Empire Theatre has always been most gratifying to me, and if I am not to remain your manager I hope always to remain your friend.

Yours very truly,
CHARLES FROHMAN.

A MAZEPPA STORY.

Joseph Felan, the suave and genial ticket dispenser at the Star Theatre, came to be a treasurer in an odd, though amusing way. But for the following circumstance he might be still on the stage. Many years ago, during the engagement of a Mazeppa company in Chicago, he was engaged by the manager to play a small part. He succeeded so admirably that the wild Western manager was afraid that he would want to join the "troupe." So the last night of the engagement he received a long part to study, and repairing to his room was deep in the lines till five A. M. When he came down stairs next morning he went to the hotel clerk, all swelled with pride, and announced to the night clerk this way:

"Well, old man, you will have the pleasure of seeing some fine acting to-night."

"Yes?" replied the clerk half asleep, "are you going to lecture?"

"Oh, no, I assume one of the principal parts to-night in Mazeppa. They have discovered my ability at last."

"Well, you will have to play all the parts now, for the company took the 12 o'clok boat for Milwaukee last night." Thus he was driven in to the business department so he could be informed early of future movements of people he is working for.

THE AMERICAN THEATRICAL EXCHANGE.

The various departments of the American Theatrical Exchange have all been brought into active service during the past week in booking various attractions. The business in the telegraph department has assumed mammoth proportions and averages over one hundred messages daily. The post-office department keeps two mail clerks busy receiving and forwarding mails, which include a foreign correspondence from all quarters of the globe. Every week brings an increase in the number of attractions to be routed and theatres to be represented. Routes were closed and time filled during the past week for Minnie Maddern Fiske, Otis Skinner, the Leslie Opera company, Henderson's Extravaganza company, and twelve other attractions were booked in various cities. Arrangements have been consummated whereby the open time of all the leading theatres is corrected daily, any changes being telegraphed at once to the American Theatrical Exchange, and in turn it is wired to the leading attractions which they are booking.

SIDNEY R. ELLIS' ATTRACTIONS.

"The reception of Bonnie Scotland this season in many cities has been most gratifying," says Sidney R. Ellis, "and the route booked for it next season is a particularly good one. The season will close on March 21. Many managers have requested return dates and have stated that the performance is one of the best ever seen in their houses, which speaks well for the production.

"Darkest Russia has found this season the most profitable of its career. In all the city engagements the business has been larger than ever, and the play will be a highly profitable attraction for several years to come. The season will end about the middle of May. Next season's route is already booked solid.

"Regarding plans for next season several new ventures have offered and in a few weeks my course of action will be fully mapped out."

ROB ROY RESUMES.

Complications regarding time at the Amphion Theatre, Brooklyn, and in Boston compelled Fred C. Whitney to lay off his Rob Roy company for two weeks, but there has been no intention of closing the season, as one of the daily papers stated the other day. The company will open again at the Broadway Theatre next Monday evening, March 23, to be followed by a week in Brooklyn, then two weeks in New York State and Pennsylvania, one week at Miner's Theatre, Newark, then three or four weeks in New England and Canada, and the season will probably not close before the last of May. There will be no changes in the company.

A PORTRAIT OF DUSE.

Duse has been sitting for her portrait every day since her arrival in this country. The painting is the work of Signor Eduardo Gordigniani, a young artist whom the actress has known from childhood. He belongs to the realistic school of painters and in the portrait he has just completed no attempt has been made to idealize Duse. The likeness is said to be most convincing.

THE FEAT OF HERRMANN THE GREAT.

During his recent engagement at the Baldwin Theatre, San Francisco, Herrmann the Great performed, to the wonderment of a large audience, his bullet catching feat, originally seen in this city. A picture of Herrmann and the squad of soldiers engaged in the performance, taken just before the moment of firing, is published on another page.

PROFESSIONAL DOINGS.

A fortnight of The Heart of Maryland is in preparation and will probably be seen before the end of the present season.

Frederick de Belleville, John T. Sullivan, Joseph Kilgour and Madeline Lack will have the principal roles in The Last Stroke, the Cuban play which is to replace The Ring of Iron at the Star Theatre next week. Mr. Litt and his general business manager, A. W. Dingwall, arrived from Chicago last Wednesday to perfect the details for the play's first production here.

Next season's tour of The Heart of Maryland will be confined to long engagements in Chicago, Philadelphia, Boston and one or two other cities.

John A. Himmelein's Dairy Farm continues to meet with success this season. Manager Himmelein has received flattering notices of his company and her excellent work. The company carries twenty-four, including Ned Hoskins's Twentieth Century Band and Orchestra. Their season will close on May 16 at Atlantic City and they open again on August 31, playing one and two week stands.

Fisher's Cold Day Company, which was booked to appear at Wheeling, W. Va., on March 9 and 10 did not give a performance on account of the box office receipts having been attached by a discharged employe, who claimed that his salary had not been paid.

Mr. and Mrs. Elmer Grandin have placed an order at Grand Rapids, Mich., for five sets of furniture that will be carried next season in addition to elegant scenery for their productions of romantic plays.

Corse Payton, who has been very successful this season, as usual, in a repertoire, plays The Plunger, by arrangement with Oliver Byron, A Parisian Princess, by arrangement with Agnes Herndon, and The White Slave, by arrangement with the Campbell brothers.

Nettie Black, who has been playing the title role with Hanlon's Fantasma, recently resigned from that organization on account of the death of her father. Miss Black will make her debut in vaudeville next week at Cole, Hopkins & Conside Theatre, Chicago. She left for that city last Thursday.

In the list of copyrighted play titles recently published by the MIRROR a play called The Boiling pot Case was not credited to any author owing to an error in the official record. The author of the piece is M. E. Salvator.

E. H. Sothern and Daniel Frohman have decided not to part company after all. Mr. Frohman will continue to look after the interests of Sothern for the next three years.

Wemyss Henderson, whose office is in the Abbey Theatre Building, is busily engaged in filling the time of the Schiller Theatre, Chicago, and in routing the American Extravaganza Company's attractions. Mr. Henderson says time at the Schiller is being rapidly filled, the practical retirement of one prominent theatre in that city as a bidder for the highest grade of attractions having greatly benefited the former house.

George L. Peterson, musical director of The Irish Alderman company, is confined in St. John's Hospital, Lowell, Mass., with typhoid fever.

Charles T. Vincent is at work on his new local play, The Bowery Boy, in which Charles B. Ward will be starred next season by W. A. Brady.

A. M. Palmer confirms the statement published exclusively in THE MIRROR two weeks ago that Walter Jones will soon be seen at Palmer's in a burlesque of The Prisoner of Zenda. The title has not yet been decided upon. Mr. Jones has been out of the Excelsior, Jr., cast for the past month, suffering from a severe sore throat. His role has been filled by Mathew Ott, brother of Theresa Vaughan.

The Prisoner of Zenda, which Daniel Frohman will send to Chicago and San Francisco next Summer, headed by James K. Hackett, who has made a great success in the leading role, and Isabel Irving, will also include Charles Walcot, Walter Hale and others of the present cast. The regular season at the Lyceum Theatre will begin in November, as usual, at the conclusion of Mr. Sothern's term.

Daniel Frohman is in Chicago with the Nethersole company. Carmen is being played there this week, with Camille and Frou Frou, etc., to follow.

At Keokuk, Ia., last week Charles E. Blaney's A Baggage Check played a return date to $98.50. Several millinery firms of the city had 120 ladies present as guests, and the women members of the company were presented with new hats which they wore in the play.

Joseph Wheelock, Jr., Ernest Hastings, Marie Shotwell and Una Abell have been added to the Lyceum Theatre stock company for next season.

Fanny Rice will play Lucy in the big revival of Sheridan's comedy, The Rivals, in which Jefferson, Crane, the Tabers, Nat Goodwin, and the Hollands will be seen this Spring. It was the original intention of the syndicate back of the revival to have Lotta play Lucy. No pecuniary offer, however, could tempt Lotta from her retirement. Miss Rice was next chosen for the part, and she is sure to give a capital performance.

After the performance at Springfield, Mass., on March 12, Primrose and West banqueted the white members of their company at the Hotel Gilmore and the colored members at the Mansion House.

John C. Fox, the O'Flarity of O'Flarity's Vacation company, and Catherine E. Wedell, of the same organization, were married last week by a Congregational minister at Salem, Mass.

The letter of THE MIRROR'S Buffalo correspondent this week contains the interesting announcement that George H. Ketcham, the millionaire theatre owner of Toledo, Ohio, is organizing a syndicate which will provide Buffalo with a new $200,000 theatre.

Sault Ste. Marie, Mich., is to have a new house to cost $50,000, which will probably be managed by G. G. Scranton, the present manager of the Soo Opera House of that city.

Max Freeman is staging An Absent Boy for A. M. Palmer. The piece will shortly be produced at the Garden Theatre. M. A. Kennedy will play the principal part.

Louise Manfred Pyke, the wife of C. M. Pyke, well known in operatic circles, has been lying dangerously ill in this city for over three weeks with gastritis. After a consultation of three eminent physicians on Saturday the conclusion arrived at was that if no relapse set in she would recover.

FREE TREATMENT OF THE MORPHINE AND OPIUM HABITS.

Editor Dramatic Mirror.—To prove that we have a painless and certain cure for opium and morphine habits, will send sample treatment free of charge. (Confidential.) Golden Specific Co., Cincinnati, O.

AT THE THEATRES.

Garden.—Marie Deloche.

Play in three acts by Alphonse Daudet and Léon Hennique, adapted by Harrison Grey Fiske. Produced March 9.

Marcel Nattier	James Neill
Pierre de Sommancourt	Frank E. Mills
Paul de Brives	Albert Gran
Jacques Olivier	Lyster Sandford
Gaston	Harry De Vere
Countess Nattier	Ida Waterman
Lucie de Brives	Helen Macbeth
Mere Andre	Mary Maddern
Marie Deloche	Minnie Maddern Fiske

A strangely fascinating and potentially moving example of the art of acting was on view last night. The actor was Minnie Maddern Fiske.

The character she acted is a woman called Marie Deloche, the principal figure in a drama of that name. The play is an adaptation by Harrison Grey Fiske from the French of Alphonse Daudet and Léon Hennique.

Marie Deloche is the daughter of a professional diplomat and an unfortunate girl of the Paris half-world. From toddling babyhood to half grown girlhood she is an imp of the studios, undisciplined, knowing neither care nor restraint; and from time to time, as she grows older, becoming involved in complications that finally crush her. She is a born liar—a liar from instinct and from irresistible impulse. One lie told in the hope of escaping some of the penalties of her past, leads to another, and that to a thousand more, until the whole fabric of her daily life is one stupendous falsehood.

It has been urged that there can be no sympathy with or for such a woman. That is a false assumption; for no spectator of this wretched woman's desperate, sometimes frantic, and forever hopeless struggle to avert the remorseless consequences of her acts could view it without some touch of pity.

Marie Deloche, as she is revealed to us by Mrs. Fiske, is certainly deserving of our pity, for she is the image of a suffering woman who loves, and she possesses some qualities that respond to the humanity that is in ourselves. She aspires to goodness, and in her way she practises devotion and fealty, moved thereto by the worthiest of motives.

But it is not the moral composition of Marie Deloche that especially concerns us here; it is Mrs. Fiske's art in delineating her that looms large. It is perhaps six years since this player was last seen on the professional stage. In the interval her intellectual stature has visibly increased; and while her acting discovers some of the well-remembered "tricks and manners" that always made her personality unique, we perceive now a breadth of style, a confidence in her own powers, a definite and completed purpose, and a command of resources that were not in the old days a part of her equipment.

No observer of last evening's performance could have failed to note her startling naturalness. It was a revelation—something not unlike the effects which the great Italian Duse produces—and it was untheatric. Her use of the facial muscles is a study in the art of expressing emotions in pantomime; and her graded rise to a climax without external show of labored effort is almost the finest art which the contemporary stage can boast. Back of her acting is, of course, temperament, which, playing upon a delicately attuned organization, makes what Hamlet calls healthful music.

This performance also reveals Mrs. Fiske in the practice of those fascinating subtleties which take hold on the spectator and stir him to unwonted and sympathetic mental and emotional processes. Her reading, almost monotonously level at times, nevertheless has in it a charm that the most artful elocution wants. There is weird music in her voice—which is like no other voice that ever was heard—and it has the carrying quality that gets on good terms with an audience.

Altogether, Mrs. Fiske's effort was a triumph, and it is unlikely that there will be found any to doubt her unwonted power, authority, conviction, persuasiveness, eloquence and charm. Throughout the second and third acts she held everybody in thrall. Surely the aureole of genius illumines this frail, small woman.

In Mrs. Fiske's support this season, and all doing adequate service, are several well-schooled and competent players. James Neill invested the part of Marcel Nattier with genuine manliness. Frank R. Mills acted a young priest with fine discretion, rare grace, expressive and well-managed by-play, and in a mood of sympathetic sincerity that gave the character exceptional prominence. Albert Gran played an elderly gay Parisian in capital form. Ida Waterman's Countess Nattier had dignity, nobility, strength and impressiveness. Helen Macbeth played an ingenue part without gush, and Mary Maddern was in her own modest and trustworthy way a very agreeable Mother Andre.

GEORGE P. GOODALE.

Palmer's.—She Stoops to Conquer.

In the theatre that once was Wallack's, Oliver Goldsmith's fine old comedy, She Stoops to Conquer, was revived last night in a manner that might challenge comparison with any production of the play in the days of Wallack. A great deal is written in glorification of the past, and rightly so. But here in this performance of the Tabers is a modern interpretation of a great stage classic that every theatregoer of right feeling cannot but take pride in. The revival of She Stoops to Conquer by the Tabers is one of the most delightful dramatic performances that New York has had this season. An exhibition of the actor's art, such as that of last night, is refreshingly welcome because of its very rarity.

She Stoops to Conquer is a comedy that no dews of time can rust. Unfortunately it is seldom acted these days, and it can never be made enjoyable unless it is acted in the spirit in which it was conceived by the great Irish dramatist—a spirit of refined humor and buoyant liveliness of mood.

The acting last night will be a delightful memory to all who were present. The Charles Marlow of Robert Taber, the Miss Hardcastle of Mrs. Taber and the Old Hardcastle of William F. Owen were each of them characterizations that charmed, convinced and satisfied.

The special surprise came in Mr. Taber's Young Marlow. Nothing that he has done here before had indicated such potent comic art as he evinced in this role. Young Marlow is one of the most complex parts in the whole range of comedy; one cannot but feel that Goldsmith poured all his own enigmatically Celtic self into the creation. The man is by turns bold and timid, brazen and craven; with men he is vain—glorious as a cock; with women he has the courage of the cur. Many an actor has succeeded in the manifestation of one of these traits. Mr. Taber's portrait was consistent and sustained throughout. Taken in detail or as a whole, it was admirable.

The Miss Hardcastle of Mrs. Taber was charming proof of the actress' versatility. It was natural, varied and effective to the most commendable degree.

Mr. Owen's Old Hardcastle had the flavor of fine old wine. It glowed with good humor, warmth of heart and native nobility. Mr. Owen completely identified himself with the part.

She Stoops to Conquer, as acted by this company, is worth columns of eulogiums. Suffice it to give it in these few words all possible meed of praise, and express the hope that the Tabers will find it worth their while to return to New York for a longer stay with the play.

Academy.—German Opera.

An extra matinee at the Academy on Thursday drew a good-sized assemblage of Beethoven's admirers to hear Fidelio.

Ternina, who sang Leonora, was in fine form and won all the honors of the performance. In the prison scene she roused the audience to the highest pitch of enthusiasm. The Rocco of Emil Fischer was almost equally effective. Between the second and third acts the Leonore overture was played to great applause.

The announcement that a performance of Wagner's great music drama, Die Walkure, would be given Wednesday night, drew an audience which, despite the blizzard, was large enough to fill almost every seat, besides a considerable portion of the standing room in the house.

The interpretation of the piece was excellent, the tumultuous applause which greeted the performers after each of the three acts being well merited. With Walter Damrosch leading the splendid orchestra, the fine and appropriate scenery, and the famous artists composing the cast the entire performance was of a character to please the most critical.

Max Alvary as usual did full justice to the role of Siegmund. Milka Ternia in the part of Sieglinde was in excellent voice and acted with artistic effectiveness.

Conrad Behrens as Hunding seemed to fully satisfy the expectations of the audience; while Emil Fischer as Wotan thoroughly justified the general opinion that he has no equal in that role.

Frau Klafsky as Brunnhilde was splendidly impressive, and her magnificent voice, dramatic intensity, and fine personality were all important factors in making her interpretation of the part a remarkable achievement.

The performance of Die Meistersinger last Friday evening packed the Academy to the doors, and many persons unprovided with tickets had to be turned away. It proved to be the gala event of the week, and Mr. Damrosch's operatic forces won universal commendation. It is doubtful if Wagner's brilliant score ever received more artistic and effective interpretation in New York, and Otto Lohse had to go on the stage and acknowledge the applause bestowed on the magnificent work of the orchestra under his leadership.

Emil Fischer has no equal in the role of Hans Sachs, and his performance on Friday night aroused as much enthusiasm as ever. Johanna Gadski was somewhat disappointing in the first act, but she subsequently sang and acted with satisfactory results, being especially effective in the famous quintet.

Gerhard Stehman, barring a slight tendency to overact the part, was excellent as Beckmesser, and his comic serenade was sung in the true spirit of artistic comicality.

Wilhelm Gruening is at times too explosive in his vocal method, but his singing in the role of Walter was on the whole well received. His rendering of the preislied is deserving of special commendation.

The cast also included Conrad Behrens as Pogner, Wilhelm Mertens as Kothner, Paul Lange as David, and Maurer as Magdalene.

The Saturday matinee performance of Tristan and Isolde proved another musical treat, and there was not a vacant seat in the house after the first act. The orchestra was ably led by Walter Damrosch, and the members of the cast vied with one another in artistic excellence.

Max Alvary as Tristan and Katherina Klafsky as Isolde were both in excellent voice, and their work won for them something akin to an ovation. Emil Fischer's King Mark was also received with demonstrations of well earned applause.

Lohengrin was repeated last evening to a crowded house, the cast including Wilhelm Gruening, Johanna Gadski, Katherina Klafsky, Conrad Behrens, Demeter Popovici and Wilhelm Mertens.

There will be an extra performance of Siegfried this (Tuesday) evening. Tannhauser will be repeated on Wednesday evening, and Der Freischutz will be revived on Friday night. Die Gotterdammerung will be performed at the Saturday matinee.

American.—The Colleen Bawn.

It is thirty-six years years ago almost to a day that the Colleen Bawn was acted for the first time on any stage at Laura Keene's theatre. The chronicles of that remote day tell how everybody in the gallery shouted himself hoarse in delighted appreciation and how every lady in the parquette beat her gloves to pieces in calling the modest and blushing Dion Boucicault before the curtain. One chronicle even says that "the Milesians in the audience would fain have clothed great Dion in robe of green 'mystic and samite,' placed the golden harp in his trembling hands and hailed him as the true bard of Erin."

That was in the year 1860. And now on this seventeenth of March, the great Dion's handsome offspring comes to remind the theatregoers of the glories of the Colleen Bawn, and once more makes Myles-na-Coppaleen a joyous reality.

There is an old slander, long current, that Dion Boucicault took The Colleen Bawn bodily from Gerald Griffin's novel of "The Collegians." That lie was started by one of Dion's enemies—he had plenty of them, as every great man has. Inasmuch as "The Collegians" is an archaic old novel, few people have ever taken the trouble to sift for themselves the truth of the matter. But whoever wishes to measure the greatness of Boucicault's genius has only to read both works. There is just one scene in The Colleen Bawn that is distinctly traceable to the Collegians. The characters, the spirit, the atmosphere of The Colleen Bawn are all Dion Boucicault's, and as the plot of Gerald Griffin's story was derived from an actual tragedy of real life, one of the most sordid and pitiable tragedies in the history of Ireland, it is only right that Dion Boucicault should have his full meed of praise for making Eily O'Connor and Myles-na-Coppaleen eternally vital creations of stage fiction.

The Colleen Bawn is racy of the soil in which it grew—a flower that will be forever fresh and fragrant. After London Assurance and Old Heads and Young Hearts, it is Boucicault's best work. Herman Merrivale said, "The Colleen Bawn is as original a play as ever was written."

At the American theatre last night, there was an enthusiastic audience eager to do honor to the great old play and the talented son of its famous sponsor.

Aubrey Boucicault played Myles-na-Coppaleen, Sadie Martinot was Eily O'Connor, and Emmett Corrigan was Danny Mann. In the small part of Sheelah, Kate Ryan gave, perhaps, the most satisfactory performance of the evening.

It is quite certain that all who do reverence to the seventeenth day of March will take advantage of seeing The Colleen Bawn acted once again.

Bijou.—The Widow Jones.

J. J. McNally's clever farcical conceit, The Widow Jones, with May Irwin as the widow, made its reappearance at the Bijou last night before a good audience. Unlike some so-called farce-comedies, the element of vulgarity is entirely lacking in The Widow Jones, while the humor is plentiful and of good quality, a fact made evident by the merriment it created among the refined looking people present.

Miss Irwin has lost none of her ability to please, and with two new songs, besides all the old ones, she furnished her full share of the evening's entertainment. The supporting company consists of very clever persons, prominent among whom is John C. Rice who, as Billy Bilk, was as amusing as ever. Joseph M. Sparks as Michael McCarthy, was also very clever and seemed to be very popular with the audience. Sally Cohen as Cassie Cartee sang and danced to favor, and Annie Sutherland as Marcia Mendelssohn proved herself not only a fine singer but a very clever comedienne. Ada Lewis as Felicity Jane, Jacques Kruger as John Jones and George W. Barnum as Senor Romero were also satisfactory in their parts. Quite a number of specialties were introduced all of which were new and good.

Broadway.—A Fool's Revenge.

A Fool's Revenge was hastily substituted for Julius Cæsar at the Broadway Theatre last evening, and owing presumably to the consequent lack of rehearsals various members of Mr. Miln's supporting company were far from perfect in their lines.

Mr. Miln's characterization of Bertuccio was rather rough hewn. It was crudily effective, and he was frequently applauded by those in the audience who were not inclined to be critical. But in the estimation of those who recalled Edwin Booth in the same role, Mr. Miln's Bertuccio seemed anything but an inspired effort.

Mr. Jewett proved handsome and spirited as the Duke of Faenza, and Mr. Hastings was acceptable as Guido Mu'atesla.

Mr. Powers did fairly good work as the poet Dell' Aquila. Mary Shaw was scarcely an ideal Fiordolisa in personal appearance, but her interpretation of the part was otherwise decidedly praiseworthy.

Miss Clarke was very amusing as Brigilta, and Mr. Charters was capital as Tonelli.

Mr. Miln will present Hamlet on Wednesday evening and Othello on Friday night.

Grand Opera House.—The Cruiskeen Lawn.

Dan McCarthy has always been a great favorite with eastside theatregoers. Last night he made his first appearance on the west side and judging from the warmth of his welcome he is equally admired in that section of the city.

The Cruiskeen Lawn, which served to bring him before the public again, is a play of his own composition. All who are familiar with Mr. McCarthy's talents as an actor know that he possesses commensurate ability as a dramatic author. The Cruiskeen Lawn is a patriotic eulogy of the little stone jug that is popularly believed never to run dry. The play is a lively and hilarious picture of Irish peasant life and the audience last night found it continually diverting.

Excellent support was furnished the star by Tom Smith and Lou Ripley. The Cruiskeen Lawn is a timely exhibition.

Sanford's.—In a Big City.

Robert Gaylor and his company appeared at Sanford's Theatre last night in In a Big City before a fair audience. Mr. Gaylor in his dual role of Cornelius Sweeney and Larry Lounigan was as happily amusing as usual, and his assistants gave adequate support. The play will probably have a successful week.

At Other Houses.

EMPIRE.—The cast of Bohemia, which is in its second week, comprises sixteen members of the stock company.

GARRICK.—It is announced that John Drew's engagement has been extended into April. The Squire of Dames is drawing full houses at every performance.

FIFTH AVENUE.—Last night Eleonora Duse repeated her splendid personation of Camille. This is the last week of her New York engagement. On Wednesday evening she will be seen

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in Magda, and on Friday evening in La Locandiera and Cavalleria Rusticana. Camille will be the play at the Saturday matinee. Next week, A House of Cards.

STANDARD.—Charles H. Hopper continues in metropolitan favor as Chimmie Fadden in Townsend's clever comedy of Bowery life. The one hundredth performance of Chimmie Fadden in New York will occur on April 14.

OLYMPIA.—Excelsior, Jr., R. A. Barnet's merry burlesque as presented by Rice's burlesque company, is enjoying a high degree of popularity.

DALY'S.—Mrs. Potter and Kyrle Bellew will continue to appear in Romeo and Juliet throughout the week. She Stoops to Conquer is in preparation with Mrs. Potter as Kate Hardcastle and Mr. Bellew as Young Marlowe.

CASINO.—The Lady Slavey has proved one of the most successful comic opera productions of the current season.

HERALD SQUARE.—The success of The Heart of Maryland has surpassed all expectations. There is no question that this popular war play will run at the Herald Square till the end of the season.

FOURTEENTH STREET.—There will be a special matinee of The Minstrel of Clare in honor of St. Patrick, when Chauncey Olcott will appear as usual in the title role.

IRVING PLACE.—The run of the Countesse Gucki is drawing to a close. On Thursday evening a new farce, Der Grosse Kornet, by Carl Lanfs and William Jacoby, will be produced at this house.

HARLEM OPERA HOUSE.—De Wolf Hopper and company began an engagement here last night in Wang. On Thursday and Friday evenings Dr. Syntax will be the bill. Next week, the Tabers.

COLUMBUS.—George Monroe began a week's engagement last night in A Happy Little Home. Next week, Donnelly and Girard.

LYCEUM.—The capacity of this house is tested at every performance of The Prisoner of Zenda. The success of the revival is attributable in a large measure to J. K. Hackett's effective portrayal of the dual character.

STAR.—War of Wealth will close its prosperous run on Saturday night, as The Last Stroke, a Cuban play, is due at this house next Monday night.

HOYT'S.—There is such a rush to see A Black Sheep that seats are advertised to be selling four weeks in advance.

PEOPLE'S.—A Trip to Chinatown is the attraction at this house for the week.

BROOKLYN THEATRES.

Columbia.—Gentleman Joe.

James T. Powers as Gentleman Joe was greeted by a fairly large audience in spite of the dreadful weather on Monday evening. The jokes were laughed at, and the songs encored many times. Clara Wieland gave imitations of prominent performers, and Flo Irwin made a distinct hit with her negro songs. The scenery, accessories, and chorus were the same as those seen in New York. Next week, De Wolf Hopper in Wang.

Amphion.—Herrmann.

Herrmann and his mysteries moved over to the Amphion on Monday night, where he was greeted by a well-pleased audience. His tricks and illusions include "Trilby," "The Asiatic Trunk Mystery," "The Artist's Dream," and "The Columbian Transformation." Mrs. Herrmann, who executes several difficult and graceful dances, is also a pleasing feature of the entertainment.

Montauk.—Northern Lights.

The many stirring scenes of Harkins and Barbour's new American play, Northern Lights, aroused the enthusiasm of the audience to fever heat on Monday evening. It was the first appearance of the play in Brooklyn, and judging by its reception, it will always be sure of a hearty welcome here. The audience seemed particularly interested in the character of John Swiftwind, the Indian, which was splendidly portrayed by William Courtleigh. The scenery and effects were superb. Next week W. H. Crane.

Park.—The Two Orphans.

A Country Dance, which was to have run two weeks, was taken off Saturday evening. Manager Knowles had to hustle in pretty lively fashion to secure an attraction, and finally got Kate Claxton, who was seen in a revival of the Two Orphans, with Charles A. Stevenson as chief support. Both Miss Claxton and Mr. Stevenson were warmly welcomed by a fair audience, and the old play moved the audience as usual. Next week Sydney Rosenfeld's company in The Two Escutcheons.

American.—Jolly Old Chums.

Jolly Old Chums, new to Brooklyn, was presented to a fair house at the American on Monday night. It is a lively farce, abounding in good music and catchy songs, and interspersed with entertaining specialties. Budd Ross heads the company of merrymakers, and his antics prove very amusing. He is ably assisted by Fanny Ganger, James Byrne, William Selleny, Hattie Bernard and Bert Walters.

Grand.—The Fatal Card.

A good-sized audience enjoyed a very good performance of The Fatal Card on Monday evening. The play has been seen here already, but it will undoubtedly draw big houses.

Empire.—The Irish Alderman.

John Kernell, in a new vehicle to portray his ready wit, attracted a fair-sized audience at the Empire on Monday night. The Irish Alderman is an Irish farce, with a threadbare plot, in which Mr. Kernell is the central figure and principal wit. He is surrounded by a strong company, including George Marion, the popular dialect comedian.

BURR McINTOSH.

Hobokcn.—Lyric.

Trilby played to good houses Monday and Tuesday of last week, with a special matinee on Tuesday afternoon, at which a souvenir in the shape of a Trilby heart and chain was presented to each lady. On Wednesday the Irving Place Stock company presented Der Militaerstadt to a large and appreciative German audience. Darkest Russia drew good houses the rest of the week. Steve Brodie in On the Bowery opened to excellent business on Monday and will remain until Wednesday. The Span of Life follows for the rest of the week. Next week, The White Slave and Joe Ott in The Star Gazer will be the attractions.

A DENIAL OF PIRACY.

Albert P. Kent, manager of the Terry Cline company, writes to THE MIRROR a denial of the statement published last week as to that organization. Mr. Kent lays the publicity of the matter to amateurs released from his company. He claims that he never has given a performance of The Golden Giant Mine, Lord Dundreary, or The Old Homestead; that he announced Senator O'Keefe and Kathleen Mavourneen and played them "according to French's addition," whatever that may signify, and that as to Trilby, his company never has seen or used the piece. In the publication objected to by Mr. Kent, Ernest J. Mack was said to have played Svengali with an Irish accent. Mr. Kent says that Mr. Mack could play the part with any accent, as he is an accomplished dialect comedian.

RUMOR ABOUT PETER DAILEY.

It was rumored last Saturday that Peter F. Dailey will not continue next season under the management of Rich and Harris. Primrose and West are mentioned as the future managers and backers of the comedian.

Wanted. A first class standard attraction to play under the auspices of the Lodge of Elks of Evansville, Ind. Will pay guarantee. Time end of April or early in May. Address at once A. J. Duncan, secretary, Evansville, Ind.

TELEGRAPHIC NEWS

CONTINUED FROM PAGE 13

this week. It opened yesterday and played to two big audiences.

The engagement of the Hinrich Grand Opera company at Exposition Music Hall last week was not a great pecuniary success, but it was an artistic one. Emma Nevada was billed extensively, but on Tuesday it came out that she would not appear at all owing to some misunderstanding between her manager and Mr. Hinrich, so at the performances she was to appear other operas were substituted. The audiences increased in numbers the latter part of the week. Last night the company gave a special performance of Il Trovatore at the Olympic through an arrangement with Mr. Short, who had an open night.

The Hinrich company were attached on Saturday by the Thiebes Stierling Music Company, to cover money advanced to bring them here from Cincinnati. Later William F. Norton, manager of the Auditorium, Louisville, attached the company for $1,025, for rent and damages for breaking a contract to play in Louisville. The last attachment did not hold.

Manager George McManus, of the Grand Opera House, had his handsome overcoat stolen from his private office last week while watching a performance of Stuart Robson, and for a couple of days he shivered with the cold, for a cold wave struck the town the very night it was stolen, but it was recovered a couple of days afterwards in a pawnshop where the thief had pawned it. There is now every indication of warmer weather.

The Pete Dailey company rested here last week, and left Saturday for Kansas City to resume their tour there yesterday. During the week Nellie Parker went on to Boston to visit her mother, who was seriously ill.

Gus Heege's A Genuine Gentleman company will rest here this week.

For several weeks Manager James Butler of the Standard has been giving a series of cartoons, covering interesting local events. They have been painted on the extra act curtains and have been attracting a good deal of attention. The politicians who attend his theatre have been particularly struck with them. Last week the subject was a cartoon of the recent School Board wrangle and was entitled The School Board giving an Object Lesson.

Mr. Jannapoulo, the owner of the Suburban Garden at Well's Station, will have minstrels during the entire Summer, with a new lot of talent each week. Billy Rice, Billy Emerson and Lew Dockstader are some of the cards as well as other well known minstrel men. There will also be a big attraction in the scenic railroad now being constructed at a cost of $40,000, and it will be a counterpart of the one at the Atlanta Exposition.

The Union Trust Building Roof Garden will also be in operation with a vaudeville show, opening about June 1 and there is a possibility that there will be another roof garden next door to it in the new Chemical Building if the building is finished in time.

Ollie Hagan was also reported to have a vaudeville show in contemplation at Terrace Park, but he denies it, and says it is all newspaper talk.

Ruth Nelson, soubrette, of The Vendetta company, playing Havlin's last week, served an attachment on Saturday night for $125 back salary. The company could not get out of town, and it is reported that they will reorganize here and go out to play a repertoire in ten days.

Fanny Davenport did not play on Saturday night, owing to a sudden attack of neuralgia. The money was given back at the box-office. The company left yesterday to fill an engagement to night.

Manager William Goren, of Havlin's, is very ill with pneumonia. He was not expected to live on Saturday night, but is out of danger today.

The New Boy company closes season here on Saturday night.

Manager Hagan's little daughter has been very ill, and not expected to live, but is out of danger to day.

George Beint, property man of Gus Heege's company, was robbed of $100 last week. Members of the company and stage hands collected sixty dollars and gave it to him.

Al C. Aberns, treasurer of the Grand Opera House, will have his first annual benefit on March 29, with The Twentieth Century Girl as the attraction. W. C. Hoffman.

Maurice Drew has a new dramatic comedy To let on royalty. Responsible managers only. Address Darkest Russia co., or this office.

STORIES TOLD TO THE MIRROR.

Arthur Byron: "Some years ago I had out on the road the old play of Under the Gaslight. For the part of Judas, the hag, we had an actress who was so repulsively ugly by nature that she looked the part both on and off the stage. In the third act of the play, if you remember, there is a police court scene in which old Judas figures prominently. Well, once in a while I used to go on in this scene just to keep an eye on the supers and see that it went all right. The scene was very realistic with its desk, its gas fixtures and its crowd of supers with hang-dog faces. Last of all there was old Judas with her great, goggle eyes, sitting there composedly just as if she was waiting to get her six months and be off to the Island. Well, do you know that that woman used to fascinate me into terror? She was an ideal hag and she looked so malignant that I used to really imagine myself in a police court. And even after the season ended, her wicked old face used to haunt me. I felt sure that some day she would terrorize me when I wasn't expecting it. Sure enough she did. During the run of The Gaiety Girl at Mr. Daly's Theatre, some young men about town tried to get past the gate. They were refused admission because they were drunk. A little scrap resulted, they were arrested, and I was carried off with them as a witness. As I stood before the justice, I felt a creepy feeling come over me. It brought back the old police court scene in the play. There were the gas fixtures, the desk, the dirty crowd—everything except old Judas. I breathed in relief to think she wasn't here to hypnotize me and turned to speak to the judge. Just as I opened my lips, my eye wandered to the prisoners, and there among them was no other mortal than old Judas herself. Her eyes glowered on me just as they used to on the stage. I stood gazing at her in terror. The Judge asked me a question, but, upon my word, I couldn't answer him. I wasn't able to give a bit of testimony. I left the court in absolute fear, like a child who has been frightened by the picture of a hobgoblin. An actor stopped me on the street and said 'Oh, Arthur, did you hear about old Mrs. X——, who was with you two seasons ago in Under the Gaslight? She's down in Jefferson Market police court.' I answered, 'Yes, I've just come from there, and God grant I'll never set eyes on her again.' To my dying day I believe old Judas' face will haunt me. I can quite understand the feelings of a murderer who imagines he sees the face of his victim before him all the time. No, I'm not superstitious, but I have a strong imagination."

Old Juveniles and Young Old Men.

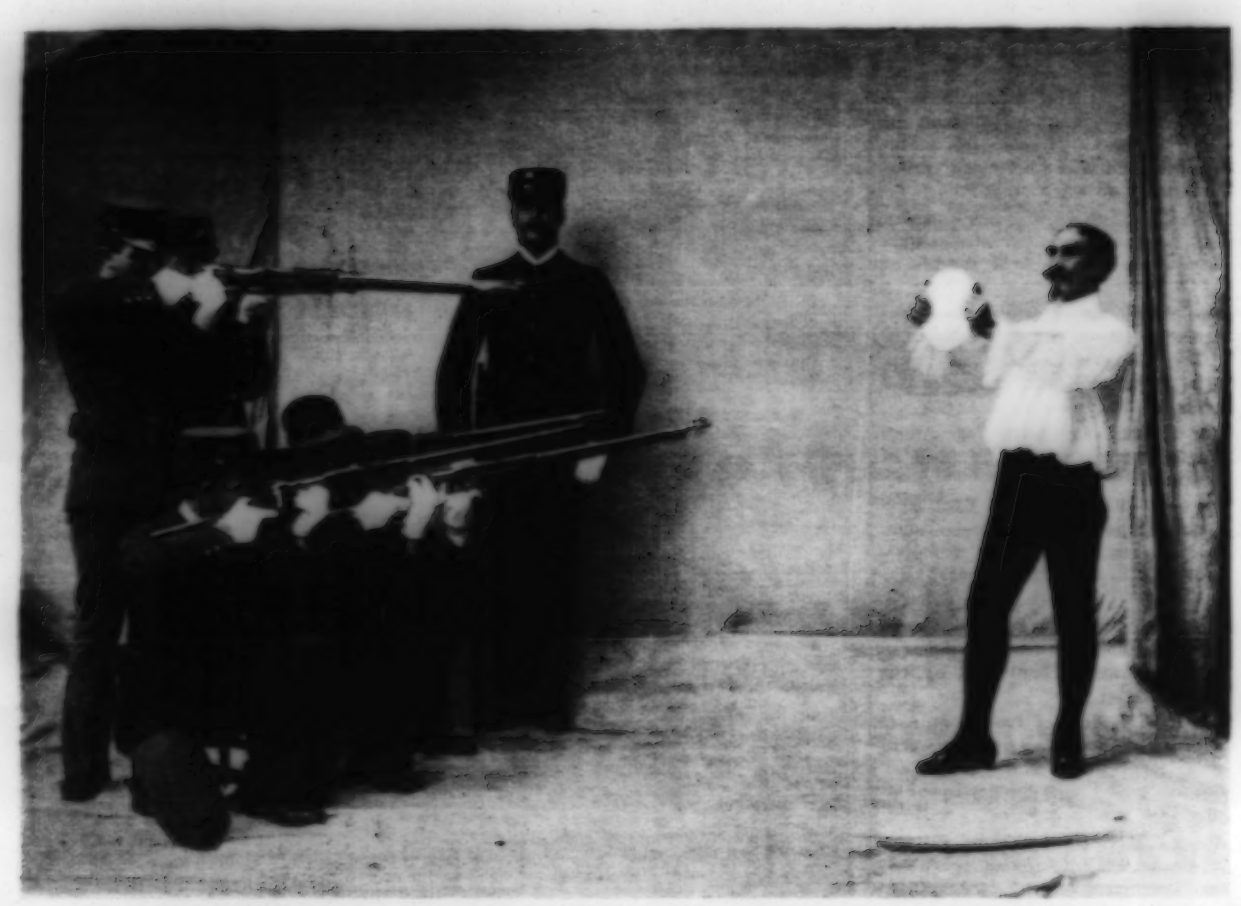
W. H. Thompson: "When Augustus Pitou organized his stock company five years ago, he engaged Joe Shannon and myself for old men, and George Backus and George Leslie for juveniles. Before we opened, we had a dress rehearsal and everybody commented on Backus and Leslie's being such a pretty pair of young men. Well, after the rehearsal we were all washing up in our dressing-rooms and talking over the new play's chances, when Manager Pitou came bounding along the corridor cheering and congratulating us over the good way things had gone at rehearsal. He looked in on Shannon and me and said a good word for our work. Then he hurried on to the next dressing-room where Backus and Leslie were washing up. Suddenly there burst forth a strange noise. It was Mr. Pitou's Shakespearean laugh. We rushed out into the corridor. 'Oh, come here,' he cried in convulsions of laughter. 'Come in here for a moment. Look there!' We looked in on Backus and Leslie. They were drying their faces on a towel and—fearful revelation!—both of them were bald-headed. Manager Pitou's laugh brought all the other men in the company into the room. 'Just look here,' he said between spasms. 'My two pretty young juvenile men are as bald as egg shells and my two old men here'—pointing to Shannon and me—"have hair enough on their heads to make wigs for the whole company.'"

A Tale of Former Times.

J. Duke Murray: "In the primitive days of the American drama—when I was a very young man—the advance agent was a different sort of an animal from the hard-working, conscientious creature we all know him to be nowadays. In that time the 'lush' was invariably regarded as the brainiest agent. His chief duties consisted of 'loading' the newspaper critics and railroad men, so as to get favorable notices and easy railroad contracts. A good 'lusher' was a good agent. If you didn't have an abnormal capacity for liquor, you were of no use at all. I came into the business just as the old order of things was dying away. One day, in a far-Western hamlet, I ran against one of these old-time agents. His show was due a week before mine, but his paper hadn't arrived and he hadn't received his salary. I laid out my paper and did all my work, and still the poor fellow's paper hadn't come and he was forced to wait in town till it came. He sent his star a telegram C. O. D. 'Send me fifty dollars or I shall resign my position.' He was an old timer, as I say, and he was a chronic 'lush.' The worst phase of the situation was that he was penniless and hadn't even the price of a drink. I invited him to dinner with me—the first good meal he'd had in months. When I came to setile at the desk I threw down a two-dollar bill and four or five advertising tickets, printed like real theatre tickets, and announcing that 'This ticket with one dollar will entitle you to an orchestra seat,' etc., etc. It was the first time, I believe, that this advertising device was used to boom a show. Well, to continue my story, the man at the lunch counter refused to take any money. He said, 'These tickets to your show are more than enough to pay your bill.' I explained to him that they weren't real tickets, and paid him for the dinner in good cash. But the little episode had come to the old agent with me like an inspiration from the gods. 'Give me all those advertising tickets you've got,' he said, as soon as we got outside. I gave him a bundle of them and he left me precipitately. Next day I met him on the street and he was a changed man. He had on a new suit of clothes, his hair was cut, his boots polished—he was regenerated in every material way. 'Good Heavens, C——e!' I exclaimed, 'I scarcely knew you. Why this transformation? Has your manager advanced you any money?' He winked slily at me, and then, after a look around, leaned over and whispered, 'I'm living on those tickets of yours. I'm clothed and fed on them. They're great. Have you got any more?'"

Misdirected Ambition.

Charles E. Evans: "There is an actor who walks up and down the Rialto every day in the firm conviction that he is a genius, an unappreciated genius. He is a genius since he has tragic ability, and he means some day to shine refulgently as a great Shakespearean. But there is one barrier between his ambitions and their fulfilment—he has an untamable Irish brogue. If he went to Irish business, he'd be all right. He might even be great. But, no! he wants to play Shakespeare, and, as a result, he has to play anything he can get. A month or so ago, I met him on the street and he told me he was going over to play Uncle Tom in a snap engagement in Newark. He wanted to borrow some make-up. I lent him an Uncle Tom wig and hinted mildly that Marks the lawyer would be more in his line. 'No, me bye,' he said, in rich County Tipperary, 'no, me bye, Uncle Tom is more adapthered to me janius.' Two or three days later I met him on Broadway, and asked him how the snap panned out. 'Oh, great; faith, great!' he exclaimed. 'But, do you know, I didn't do much with the part. I confess it meself. Yes, ye'll be surprised to hear it, but I couldn't get the naygar dialect!'"



THE BULLET-CATCHING FEAT OF HERRMANN THE GREAT.

SYRENE, QUEEN OF THE SEA.

Syrene, Queen of the Sea, promises to be one of the most elaborate spectacular extravaganzas on the road next season. The managers of this attraction are the McAndrew company, and their permanent address is the Grand Opera House, Canton, Ohio.

George E. Hawkins, the business manager, writes that the scenery will be very elaborate. The costumes are also to be on a sumptuous scale. In addition to thirty-two principals, the McAndrew company will carry a grand ballet and a large number of chorus people, as the attraction has operatic and spectacular features that make this absolutely necessary.

The performance will open with a short and lively pantomime which is to include tricks and stage effects of a novel order. The company will carry a special car for the transportation of its costumes, scenery and stage effects.

A prominent lithographic firm is now making the designs for special paper, which is to surpass anything hitherto exhibited. Time is being booked for the opening tour throughout Ohio, Pennsylvania, New York and New England, and the management are determined to engage the very best people in the profession in order to have the dramatic and musical features of Syrene on a par with its scenic attractiveness.

Albert Ellery Berg, the author of Syrene, has based the plot on a legend of the island of St. Brandan. It was in this island that Sycorax, the witch, held sway when Prospero and his infant daughter, Miranda, were wafted to its shores. According to Shakespeare the island was then "full of noises, sounds and sweet airs, that give delight and hurt not." The island, in fact, at different times, has been under the sway of a long list of deities that once ruled the poetic world, and Tritons and Nereids are said to still bask about its rocks. Here, too, the sorceress, Armida, had her enchanted garden in which she held the Christian paladin, Rinaldo, in delightful but inglorious thraldom, as immortalized by the poet, Tasso. It will readily be seen that the island of St. Brandan offers ample opportunities for a dramatic romance on the order of Syrene.

THE AMATEURS.

The Amaranth scored a success with its production of On 'Change at the Brooklyn Academy of Music on March 11. The play is a version of The Big Bonanza, and is just the sort of piece in which amateurs can shine. The play was carefully cast and Alfred Young, the coach, deserves special credit for the spirited manner in whish the comedy scenes were played. Mr. Young appeared as Joe Johnson and he has never been seen to better advantage. He reminds one faintly at times of Wilson Barrett and again of Sothern, as he has some of the methods of both of these famous players. Helene Winter was as sweetly pretty and as convincingly clever as usual. Grace A. Green played Lavinia excellently, and read her lines with telling effect. H. M. Stoops made a hit in the silk socks line, which eclipsed the one made by Oelrichs in the last production completely. The Professor of Ernest O. Jacobsen was one of the best efforts of that excellent performer, and Martin A. Otto deserves mention for his stiff-necked English butler. The complete cast was as follows: James Burnett: Hugo Wintner; Professor Peckering Peck, Ernest O. Jacobsen; Tom Lyon, Samuel S. Hinds; Joe Johnson, Alfred Young; Mouser, A. P. Dunkly; De Haas, H. M. Stoops; Tiffin, Martin A. Otto; Lavinia, Grace A. Green; Sophia, Bertha M. Parce; Millie, Ruth Emerson; Iris, Helene Wintner.

An entertainment entitled Mr. Punch was presented at the Academy of Music last Thursday night by the members of the Polytechnic Students' Dramatic Association.

W. S. Bates, bus. mgr., Rice's Comedians.

JOKE AND COUNTER JOKE.

Harry Fulton, in advance of Bernhardt, and Charles Dillingham, agent for John Drew, are fast friends; but they spend most of their spare time in playing practical jokes upon each other.

Both were in Philadelphia a short time ago, and during their stay there the newspaper circles of the city were kept constantly amused by the doings of the joke-loving pair. Finally Fulton was forced to tear himself away to look after the interests of his stars in a small Pennsylvania town. Dillingham immediately sent the following telegram to the local manager:

One Fulton will come to you representing himself to be the agent of Bernhardt. He is an imposter. Don't lend him any money.

When Fulton reached the town and paid his respects to the local managers, he found himself in an inexplicably chilly atmosphere. The managers were calmly supercilious at all his assurances that he was the bona fide agent for Bernhardt.

"Do you doubt the authenticity of my commission, sir?" asked Mr. Fulton with overpowering dignity.

"Oh, no! Not at all! Not a little bit!" responded the manager in negative sarcasm.

Finally the agent produced his "plots," and a batch of letters and telegrams which evoked some doubts in the mind of the manager that both were being made the butt of some practical joker. He showed Fulton the Dillingham telegram and, after the agent had recovered from a burst of anger not unmingled with admiration for the wit of the joker, he determined to retaliate by "putting up a little job" on Dillingham in return.

Fulton sent Dillingham a telegram signed by the manager of The Fatal Card, requesting an interview at an unearthly hour of the night in the parlor of a remote hotel. Dillingham went to the appointment, but after waiting three hours he suddenly realized the painful truth of the old adage that there is no game which two cannot take a hand in.

Dillingham and Fulton came together again last week, and, after quizzically contemplating each other's countenance for the space of half a minute, they decided to drink toasts of mutual esteem and respect.

UNDER THE BLACK FLAG.

The Evelyn Gordon company is doing week stands in Wisconsin with pirated plays. They presented Denman Thompson's play The Old Homestead at Appleton, Wis., recently and were booked to play in Oconto, Wis., week of March 9.

A pirate manager named Punch Robinson, who is, it is said, an old offender, has been visiting Charleston, S. C., recently with his company. The company has an extensive repertoire, including Shadows of a Great City, Caprice, Passion's Slave, and A Woman's Revenge. "It is surprising," says a correspondent, "that Manager William T. Keogh did not recognize them as pirates."

A correspondent from Estherville, Iowa, writes that the Redmund (pirate) company were at that place two weeks ago, and presented a full repertoire of piratical plays, including Trilby and Fauntleroy. Still another private organization in that section is the Ben Warner Comedy company.

According to the Portsmouth, O., correspondent of The Mirror Manager Cool, of Cool's Big Stock company, contradicts the statement published in a recent issue of The Mirror that his company is pirating Nat C. Goodwin's or anybody else's plays.

The Chase Stock company has been presenting pirated plays at Cordray's Theatre, Seattle. Among other plays done were A Messenger From Jarvis Section, played under the title of Temptation of Money, Genta in Gold Mine and The Bondman.

McKinley and Wall are pirating Trilby in Indiana.

The following letter relative to a piracy has been received:

Thomaston, Conn., March 13, 1896.

To the Editor of The Dramatic Mirror:

Sir.—Kindly allow us space enough in the columns of your valuable paper to right ourselves with your readers. This letter refers to an article in this week's Mirror in which you have placed the Enid Mayo company under the Black Flag. Mr. Healey and myself were engaged to play, respectively, the comedy and heavy in a play called Under Two Flags, another piece by Howard Taylor, and a comedy entitled Satan.

After our arrival at the town in which rehearsals were held, we were asked to play the parts of Arthur Carringford and Pitticus Greene in Hazel Kirke. I refused the part of Carringford, and was then told they had written to Washington and had learned that the copyright had run out, and that they would only give two performances of it, as by that time Mr. Taylor's drama would be ready for production. We are not pirating any other plays, as we play but three-night stands; opening with Under Two Flags, the second bill being Little Miss Bliss, commonly known as Triss, which can be procured from Walter Baker and Company, Boston, in book form; and the third bill being Satan, an old English comedy.

Trusting you will appreciate our position in this affair and publicly acknowledge same,

We are, very truly,

Alexander Leonard,
William B. Healy,
Enid Mayo Company.

Frederic Seward, of the Minnie Seward company, writes The Mirror protesting that he is not a pirate. He claims that he has ceased playing M'liss and that while he played it he thought it was public property. He says he is opposed to play piracy and states his repertoire to be as follows: A Life for a Life, The Convict's Daughter, Home, Sweet Home, Beyond the Rockies, Capital and Labor, Ten Nights in a Bar-Room, Flossie and Crawford's Claim. Five of these plays are, he says, his own property and three are public property.

The Payton Comedy company is the name of an organization which is presenting pirated plays through Arizona. The attraction is billed as follows: "Payton Comedy company. Isaac Payton, supporting the charming and versatile actress, Mattie Keene, in the success of the century, Trilby, dramatized from Dr. Murer's famous novel, presented with special costumes and equal to any production in the West."

NOTES FROM ABROAD.

Mersidor, a lyric drama in four acts by Alfred Bruneau and Emile Zola, will be produced at the Grand Opera House, Paris, in February, 1897.

The new scenes introduced by Victorien Sardou into Thermidor are described by the Paris *Journal des Débats* as belonging to the "grand spectacular" category. The first represents the Rue St. Antoine in "old Paris" facing the Church of Saint-Louis-des Jesuites, which formerly stood in the street, and shows a fountain constructed in the time of Henri III., which was destroyed at the beginning of the Second Empire. The other scene, "La Chute de Robespierre," represents the Chamber of the Convention. This scene is reproduced from an old engraving, showing the invasion of the Convention Hall by the mob on "2d Prairial, An III." Only two copies of this engraving are known to exist. The scene already mentioned, "La Derniere Charette," represents the passing of Robespierre along the Faubourg Saint Antoine in a cart on his way to execution at the Place du Trone (now the Place de la Nation).

The Heavenly Twins—probably a dramatization of the well-known novel—will be produced shortly in London.

François Coppée's drama, For the Crown, according to the London press, has turned out a great success at the Lyceum, in that city.

Alfred Blan, the Belgian librettist, has just died in Brussels, aged fifty.

A monument is to be erected in Paris to the memory of Ambroise Thomas, who wrote the opera Mignon. Falguiere, the eminent sculptor, will execute it, and the necessary funds will be collected by giving a benefit performance of his opera Hamlet at the Grand Opera House.

An exposition to be devoted to the Theatre and to Music will be held at the Palais de l'Industrie in Paris this summer. The retrospective section ought to prove curious and instructive, as it will contain a reconstitution of ancient dramatic art, in Greece and Rome, especially, with panoramic views of old monuments of which vestiges still exist, like the famous theatre at Orange. The mystery plays and other mediæval dramatic performances in France will be also reproduced. July 25 is the date fixed for the opening of the exposition.

Yvette Guilbert is now singing at the Scala, Paris.

Charles Wyndham will shortly celebrate in London the twentieth year of his management of the Criterion Theatre. The occasion will be marked by gala performances afternoon and evening. The matinee will consist of three acts of The School for Scandal. In the supper scene George Alexander, William Terriss and other prominent actors will appear as guests. At night David Garrick will be performed. The receipts of both performances will be given to the Actors' Benevolent Fund.

The Chili Widow has turned out to be a frost at the London Royalty Theatre. It is to be succeeded by a farce in three acts entitled The New Baby.

VAUDEVILLE STAGE

PROCTOR'S NEW STAR.

SELMA.

When F. F. Proctor was in Paris about a year ago, he attended a recital at which Selma, a famous grand opera soprano, appeared. He was so impressed with her ability, beauty and charm of manner that he determined if possible to secure her for his Pleasure Palace. Negotiations were begun, but as the singer had never appeared except in grand opera, some difficulty was experienced in gaining her consent to appear in vaudeville. Mr. Proctor's terms, however, were so tempting that she could not resist, and so the New York public will have the pleasure next week of hearing this wonderful singer, who will receive the largest salary ever paid an operatic artist in vaudeville.

Selma will receive $700 for each performance. She will sing only in the evenings, and at one matinee, so that at the end of every week she will carry to her hotel the snug little sum of $1,400. This is the first time that Mr. Proctor has given out a salary for publication, and his right-hand man, Mr. Price, says the figures are exact.

Selma was the favorite pupil of Mme. Marchesi, the famous teacher. She has a repertoire of twenty operas in French, German and Italian. Her performance of Carmen is said to be very fine. Massenet, the composer of Manon, has written most enthusiastically of her work in the Paris *Figaro*. With George Lockhart's elephants, Sandow, and the other high salaried features on his books, Mr. Proctor certainly deserves credit for his courage in importing this singer at such a figure. The engagement was made through E. A. Stevens.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

J. W. Kelly remains the star feature of the bill. Jessie Couthoui, who has left the Lyceum for the vaudevilles, makes her debut, assisted by George H. Wilder. Others in the bill are Clifford and Huth in The Chappie's Call and Visit; the Savonnas, musical experts; the Elliott Family of bicyclists; Sadi Alfarabi, equilibrist; Arthur E. Miller, baritone, who makes his vaudeville debut; the Carpos Brothers, acrobats; the Four Lassards, Bryant and Saville, Terry and Elmer, Lynch and Jewell, Cecil Herson, the Marians and McMahon and King.

Proctor's Pleasure Palace.

Sandow still heads the bill and his exhibitions of strength continue to fascinate large audiences. The other performers who are all strong in their individual ways, are: The Imperial Four, including the St. Felix Sisters; Rosie Rendel, transformation dancer; the Bengalis, midget comedians; the Marlo Dunham Trio, horizontal bar artists; the Olifans, eccentrics; Bonnie Thornton, comedienne; the Rankins and their giant heads; the Twin Sisters Abbott, duetists; Lydia Dreams, ventriloquist; Elsie Adair, serpentine dancer; Foremon and West, the Dutch and the Duchess; Long and Little, musical clowns; Daisy Mayer, and her Pickaninnies; Mabel Russel, soubrette; Annie Lloyd, comedienne; J. W. Thompson, comedian; Kittie Smith, proteau dancer, and Professor Abt's dissolving views.

Hammerstein's Olympia.

Marguerite runs merrily along to crowded houses. Some new features are introduced into the vaudeville part of the entertainment this week. Amman, the impersonator, who shows the faces of well known men; Horace White, the English ventriloquist; The Frederick Troupe of Acrobats, known as "the demon athletes," and the Sisters Casselli, singers and dancers from the London Alhambra, are the newcomers. Virginia Aragon, the wire queen; Mons. O'Gust, animal mimic, and P. Castor Watt, change artist, are retained.

Tony Pastor's.

Lydia Yeamans-Titus is the bright, particular star here this week. F. J. Titus assists her at the piano, as usual. The other performers are Le Clair and Leslie, travesty artists; Signorina Florentina and Signor Negresen, Venetian serenaders; Gyori Juliski, female baritone; Lillie Western, musical expert; Lawrence and Harrington, "the Bowery Spielers"; Joe J. Sullivan in Maloney's Visit; Murray and Alden, sketch team; Demarese Felix and his trained dogs, ponies, and monkeys; Tom and Gertie Grimes, sketch artists; the Ryders in A Rube's Circus; Dilks and Wade, musical comedians; Lewis and Dollie Renners, sketch artists; and Carl Andersen in baritone songs, with electrical effects.

Proctor's.

George Lockhart's elephants divide the honors this week with Weber and Fields' company. The performers include Weber and Fields, Lottie Gilson, James F. Hoey, Billy Emerson, Drummond Staley and Belle Birbeck, musical blacksmiths; Marietta and Bellomi and their cockatoos; Lavender and Thompson, comedy duo; Papinta, mirror dancer; Venus and Adonis, jugglers; Nelsmia, shadowgraphist; Florence French, balladist; Birch and Bartlett, comedians; Norman, the frog-man, and Ray, Vernon, Mabel Stanley and Ada B. Downie, serio-comics.

Koster and Bial's.

Loie Fuller is in her last week here. The other features are Harriett Vernon, vocalist; Cora Casselli, dancer; Paul Martinetti's pantomime troupe; Cinquevalli, juggler; the Craggs, gentlemen acrobats and the living pictures which will be withdrawn at the end of this week.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Loie Fuller continued to attract audiences which tested the capacity of the house last week. The new features of the bill were the American debut of Cora Caselli, an eccentric dancer, and the reappearance of Harriett Vernon, the statuesque English singer. Cora Caselli made a hit with her dances, which were well executed and novel. Harriett Vernon received a very warm welcome, and delighted her admirers with some of the very latest successes in the English song line. Her appearance is as attractive as ever. Paul Martinetti and his pantomime troupe were exceedingly funny, and their antics brought down the house. Press Eldridge, who has established himself as a favorite with Koster and Bial's patrons, was in splendid form and was heartily encored for his songs and gags. Cinquevalli juggled as no one else can. The Craggs did the acrobatic act in which they stand alone. The living pictures closed the programme.

TONY PASTOR'S.—Joe J. Sullivan produced his farce, O'Grady's Hotel, last week, and proved that he is just as funny as ever. He was assisted by several of the other performers, who asked him funny questions to which he made funnier answers. The farce was thoroughly enjoyed by Pastor's patrons. Kitty Mitchell renewed her success in her clever dialect songs. Gyori Juliski sang the intermezzo from Cavalleria Rusticana in a contralto voice which is remarkable for its depth and strength. Fields and Woolley gave their very Dutch sketch, to which they have added two tarleton skirts, a tambourine and an imitation of the Cairo ballet. Edwin Latell played music and told jokes without the aid of a feeder. The six Rinehart Sisters introduced a sketch called "The Waif's Luck." Each of the sisters has a talent for singing or dancing, and each one got a chance to show what she could do.

Mr. and Mrs. Add Ryman were very amusing in their sketch, The New Woman, which has been considerably improved. John R. Harty juggled well and did a lot of "silence and fun" business. If he would adopt an eccentric make-up his turn would be much more effective. Hines and Coulby, Marion and Pearl, and Judge and Williams did some startling acrobatic work. Louise Alston sang some ballads cleverly. Harry Lightwood and Harriet Willard introduced a novel and entertaining little sketch called China and Japan, in which the characteristics of the people of those countries were amusingly shown. Gilmore and Boshell's sketch, The Flat Upstairs, was clever. Allyn and Lingard and Flossie Hughes sang and danced, and Tony Pastor sang some new parodies.

KEITH'S UNION SQUARE.—The same big business continued throughout last week, and the crowds were again delighted with the quaint humor of J. W. Kelly, who has never been in better form than during this phenomenally successful engagement. He discussed the Raines bill and its effects last week, and made a great deal of fun out of this very dry subject. Maud Huth and Billy Clifford made a big hit with their sketch, "The Chappie's Visit." Miss Huth looks even healthier than ever, and sang her negro ditties with a great deal of vim. Clifford's dancing evoked enthusiasm, and their camp-meeting finish brought down the house. The assistant in the gallery got his own share of the applause. The Three Sisters Merrillees sang the songs with which they delighted the patrons of Koster and Bial's roof garden last Summer, and did the dashing dances which have brought them into popularity. The Trio De Korke repeated their success of last week. Hines and Remington gave their East-side sketch, which met with favor. Miss Remington's imitation of James Russell was almost perfect.

Maxwell and Simpson introduced their songs and views. Mr. Maxwell sang the songs well, and his silent partner worked the stereopticon effects in a masterly way. Maxwell deserves the greatest credit for making the few slight changes in the song "Just Tell Them That You Saw Me." He uses the word "just" only once in the chorus, and in the original it appears in almost every line. If he would do the same thing with his fireman song it would be wonderfully improved. The words of this composition sound as if they were picked out of the dictionary and thrown together in a hurry. Professor V. P. Wormwood's dogs and monkeys showed the effects of careful training, though the whip was a good deal in evidence. The Three Brothers Nighton gave their unique exhibition of skill and strength. The Johnson Trio amused for twenty minutes with their nonsensical sketch, and Will F. Denny made a hit with his popular songs.

The others who appeared were the Dunbars, in a double trapeze act; the Four Majestics, musical experts; Helen Sisters, jugglers; Pablo Diaz, on the Spanish rings, and Kennard Brothers, comic acrobats.

HAMMERSTEIN'S OLYMPIA.—The same old story of crowded houses and enthusiastic auditors who applaud the ballets in Marguerite to the echo. Several changes and improvements have been made in the piece lately, and it is now more attractive than ever. The only novelty in the vaudeville line was the appearance of Flora Robina, a London favorite, who made a good impression with her songs and dances. Carl Hertz amused and mystified. Virginia Aragon did her startling feats on the lofty wire. O'Gust imitated all kinds of birds and beasts. Sadi Alfarabi did some graceful and difficult posing, and P. Castor Watt went through his lightning change act as quickly as ever.

PROCTOR'S PLEASURE PALACE.—Sandow posed and lifted and proved his strength in many ways last week to the great delight of crowded houses. The packs of cards which he tears are eagerly sought for and carried home by the person who is fortunate enough to catch them as they are thrown from the stage.

The principal novelty in the programme was the eccentric act by the Olifans. They appeared first with three legs and three heads, and did a dance in which they worked very hard. They then appeared as a mule and his trainer, and wound up with an act which one of them called "the four-legged twins." They had dummy heads and two extra stuffed legs, which were worked in quite an amusing way.

Walton and Mayon have made a decided hit with their new act. The difference in their height makes fun making of the "long and short" variety very easy for them. They change their make up several times, and finish up with a pantomime in which a trick house is used with telling effect. The Twin Sisters Abbott gained new friends at every performance by their sweet singing and gentle manners. Elsie Adair's serpentine dances aroused genuine enthusiasm. Bonnie Thornton sang some of her most successful songs. George Thatcher cracked jokes in his own peculiar and amusing way. Norman, the frog-man, did some extraordinary contortion work.

The others who appeared were The Parkins, with their mysterious heads; Marlo and Dunham, on the aerial horizontal bars; Julia Taylor and Helen Byron, serio comics; Edward Estus, equilibrist; Long and Little, musical clowns; Healy and Saunders, clog dancers; Daisy Mayer and her black assistants, Professor Hampton's dog circus, and the four Angela Sisters, who have made quite a hit with their singing at both of Proctor's houses.

PROCTOR'S.—Kaufman the wonderful trick bicyclist was applauded to the echo last week by the bicycle cranks, who were very much in evidence. George Thatcher, the four Angela Sisters, and Helen Byron repeated their uptown hits. George Lockhart's elephants of course created the usual furore. Papinta danced before the mirrors gracefully. Gertrude Mansfield looked pretty and sang well. Sherman and Morrissey created no end of fun with their Jay Circus. Ray Vernon sang some up-to-date songs in a fetching way. Rosie Rendel was frequently applauded for her very clever dancing. Les Bengalis, the little Frenchmen, were pleasing in their own way.

Lydia Dreams ventriloquized and drew cartoons. May Bryant sang and danced, and so did Mabel Russell. James and Ida Gilday were fairly amusing in an Irish comedy sketch. W. H. Burke played difficult music on the harmonica. Nelson, Glinseretti and Meuvell did some amusing comedy acrobatic work, and Franklin and Madell were musical in a funny way.

THE BROOKLYN HOUSES.

HYDE AND BEHMAN'S.—Russell Brothers' company is here this week. Besides the stars there are Johnnie Carroll, May Howard, W. V. Mazuz, Falke and Semon, Fields and Lewis, Iler, Burke and Randall, the Three Morellos, and Annie C. Russell.

STAR.—Sam T. Jack's Bull-Fighter is the attraction. Burlesque, tights, fun, calciums, and thirty handsome women are in the bill.

BROOKLYN MUSIC HALL.—Foreman and West are the special features. Others are the Beaumont Sisters, Lina Crews, and the Herald Square Quartette. Harry Dodd's Burlesque company continues to present The Prisoner of Sunday.

RICE'S "DISCOVERY."

Several months ago THE MIRROR published an article about a colored man who was accustomed to go about the streets of the Tenderloin on crutches, singing "The Palms" and other songs in a rich and powerful baritone voice, which was better than a great many heard in grand opera. THE MIRROR at the time suggested that he could be made a feature with a farce-comedy or burlesque company if some manager would take him in hand. It has remained for Edward Ever-resourceful Rice to "discover" him, and last week he made his appearance in 1492 at the Grand Opera House. He hobbled on the stage on his crutches and was immediately recognized by hundreds of people in the audience. He sang "The Palms" and received an ovation at every performance. It was a mistake, however, to dress him up in a new suit and a clean collar and cuffs. He should have been allowed to appear just as he does on the street.

MRS. CHANT AT KEITH'S.

Mrs. Ormiston Chant, whose title to fame rests on her crusade against the Loudon Empire, occupied a box at Keith's Union Square Theatre on Friday evening last. Mrs. Chant expressed herself as greatly pleased with the entertainments given in the American vaudeville theatres, on account of their freedom from vulgarity. Mrs. Chant declared that she was in favor of amusements and enjoyed a good performance as well as anybody. She is strictly opposed to the ballet, but admires solo dancing. In speaking of her work in London, she expressed her regret at the recent action of the London Common Council, which recently granted a license to the Empire, restoring all the old privileges it enjoyed before she began her crusade.

Mrs. Chant enjoyed the performance at Keith's keenly. She was especially delighted with the work of J. W. Kelly.

KOSTER AND BIAL'S CHICAGO HOUSE.

Arrangements were completed on Saturday for the building of an immense music hall in Chicago, which will be managed by Koster and Bial. Jamieson & Co., stock brokers of New York and Chicago, will attend to the financial part of the scheme. They have secured a ninety-nine year lease of a piece of ground in Jackson street, between Michigan and Wabash avenues, on which they will erect the building, which, it is said, will surpass anything of the kind in this country. Henry Ives Cobb, the architect, is now at work on the plans. The building will have a frontage of 74 feet on Jackson street, and will be 163 feet deep.

The same performers who appear in New York will supply the entertainment in Chicago. Albert Bial will have full charge of the new house.

CHANGES AT OLYMPIA.

Excelsior, Jr., will leave Olympia on April 4, and the indefatigable Hammerstein will then put his new plan into operation. He is busy writing a new act for Marguerite, which will lengthen it into a full evening's entertainment. The vaudeville performance will be given in the theatre part, and the whole enterprise will thus be under the direct control of Mr. Hammerstein, with no outsiders whatever to share his glory or his profits. One of the new vaudeville features coming to Olympia is Fregoli, a Spanish entertainer, who can do a whole comic opera by himself.

LEAMY GETS AN OFFER.

E. J. Leamy, the inventor of the revolving trapeze, who has just closed a very successful engagement at Olympia, received two cablegrams last week from the directors of the Winter Gardens at Blackpool, England, asking him if he would take the management of the place. Since the death of the lamented William Holland, over two hundred applications have been received from men who want to fill the position of manager. Mr. Leamy had not applied for the place, and the cablegrams were a complete surprise to him. He has not as yet decided what he will do in the matter.

THE RUSSELLS IN COMEDY.

The Russell Brothers will star next season in a new farce comedy now being written for them by John J. McNally, author of The Widow Jones. The tour will be under the direction of Weber and Fields.

THE GREAT COSTER SINGER.

ALBERT CHEVALIER.

This is a picture of the idol of the London Music Hall stage, Albert Chevalier, in one of his characteristic poses. He is on his way to this country, and will open at Koster and Bial's on Monday evening next.

There are some foreign artists who come here, who can be reasonably sure of success with the American public before they invest in their steamship ticket, but with Chevalier it is different. In his performance he portrays types which are altogether unfamiliar to New Yorkers, and uses London slang which has not as yet become common here, so that if he succeeds it will be against heavy odds, and, of course, will be so much more to his credit.

It is to be hoped that Chevalier will make a substantial hit. He is an artist to his finger tips, and his characterizations are absolutely true to life. He is an actor, singer and pantomimist all in one, and uses all of his varied talents in bringing out the fine points of his peculiar songs.

Perhaps, when he has been here awhile, and has had a chance to observe and study, he may give a picture of the real Bowery boy.

Chevalier has had an interesting career. He was born near London in 1862. In 1877 he made his debut on the stage in a small part in An Unequal Match. The following year he joined Mr. and Mrs. Kendal, and played small parts with them for some time. After that he was with John Hare playing parts of more importance. In 1881 he appeared in comic opera, and played a short season with Willie Edouin. He experienced all the ups and downs of the average actor until 1889, when M. Marius advised him to go on the burlesque stage. He remained in burlesque for two years, and while in this branch of the business began his impersonations of costermongers and yokels, which gained him some popularity.

He did not seem to think much of his future as a burlesque comedian, and was deliberating on what he should turn his attention to next, when he met Charles Coburn, who strongly advised him to go into the music halls, making a specialty of his coster songs. He was very reluctant about doing this, but after repeated solitations consented, and on February 5, 1891, made his vaudeville debut at the Pavilion, introducing his well-known songs, "The Old Kent Road" and "Wot Cher!" His success was immediate and pronounced. All London went wild over him, and his salary jumped from a few pounds a week into the hundreds. He was patronized by royalty, and sang at innumerable at-homes and entertainments given by the nobility and aristocracy of England. Since then he has been the most popular vaudeville performer in Great Britain. The American managers have been after him ever since, but he steadily refused all their offers until Mr. Bial made him one which fairly staggered him, and before he recovered he had signed a contract to appear for eight weeks at the popular music hall in Thirty-fourth Street.

PROFESSIONAL MATINEE AT OLYMPIA.

The Olympia Music Hall was crowded to its utmost capacity on Friday afternoon last by the actors and actresses employed in the various city theatres. They had been invited there by Oscar Hammerstein to see his opera ballet-spectacle, Marguerite. The programme began with the marvelous wire act of Virginia Aragon, who was applauded and cheered as she finished every trick. When she did a split on the wire every skirt dancer in the house nearly fainted with surprise, as most of them have found it a hard thing to do on a good solid stage. The cute little woman warmed the audience up to fever heat when she fell from the wire into the net in the middle of her most difficult trick, and then climbed up and did it all over again.

Marguerite was the next thing on the programme. The singers, Laura Moore, Marie Brandis, Thomas Evans Greene and Ethan Allen were warmly applauded, and many of their songs were redemanded. The pictures and ballets made an immense hit. The circus ballet, the cooks and chimney sweeps and the soldiers' march had to be repeated. The costumes and scenery were praised by everybody. Mr Hammerstein was called for at the end, and was heartily cheered. There were several cries for a speech, but the owner-builder-manager-composer-librettist-impressario contented himself with a bow and smile.

Among the guests were Lillian Russell, Fay Templeton, Theresa Vaughn, Marie Dressler, James T. Powers, Aubrey Boucicault, E. A. Stevens and representatives from every company in New York, Brooklyn and Jersey City.

HAMMERSTEIN WINS.

Magistrate Kudlich dismissed the charges against Oscar Hammerstein in the Harlem Court on Friday last. He was accused of allowing the aisle of the Olympia Music Hall to be

crowded on Feb. 22. The Magistrate decided that he had no jurisdiction and that the Fire Department would have to sue the defendant for the penalty which is $50 for each offence. The other charge that of interfering with a fireman in the discharge of his duty was held over for a future hearing.

PRIZES AWARDED.

On Feb. 8 an advertisement appeared in THE MIRROR in which the owners of Bergen Beach, Percy G. Williams and Thomas Adams, Jr., offered prizes amounting to $500 for the best ideas for original attractions and novelties to amuse the visitors to the Beach. Nearly 1,000 ideas were sent in, which were examined by a disinterested committee. The prizes were awarded as follows:

First Prize, $250—Fuller Cladin, 545 Throop Avenue, Brooklyn, N. Y. Plan for an elaborate illusion exhibiting the Cathode Rays.

Second, $100—Harry Deaves, 1512 E. Cambria Street, Philadelphia, Pa. Plan for Children's Theatre, with Marionette Exhibitions and various novel attractions for children.

Third, $50—A. W. Koovers, 170 Dean Street, Brooklyn, N. Y. Plan for a Mammoth Kaleidoscope.

Fourth, $25—Charles R. Lang, 142 West Sixty-Second Street, New York. Plan called "Noah's Ark," large boat for children, containing imitation animals for children to ride up and down on in front of the Beach.

Fifth, $25—Mrs. Z. D. Underhill, care C. A. Dana, Sun Office, New York. Plan of cable chute, cars to imitate birds.

Sixth, $25—Louis Speiker, 68 Bowery, New York. Plan for swinging cars to run on endless chains up and over two high trestles.

Seventh, $25—C. Savelle, 422 Canal street, New York. Plan for musical trees.

SANDOW AND THE X RAYS.

Sandow put his foot through a window the other day, and some of the particles of glass remained in his foot, causing him great pain. He went to a physician who has been experimenting with the X rays and had his foot photographed. When the plate was developed the little bits of glass were located, and the athlete will have them removed this week.

LOIE FULLER'S TOUR.

Loie Fuller will go on a tour when she finishes at Koster and Bial's, which will include Brooklyn, Philadelphia, Baltimore, Washington, New Orleans, Memphis, Louisville, St. Louis, St. Paul, Detroit and Buffalo. She will bid farewell at the Metropolitan Opera House the night before she sails for England.

VAUDEVILLE JOTTINGS.

Tom Browne, the whistler, and Frank Latona, the musical tramp, were added to 1492 last week to strengthen the Madison Square scene.

Bessie Varse and Grace Vaughn, with Hoyt's A Bunch of Keys, are scoring a success with their double specialty, both having strong, rich, and cultured voices, and singing the latest and most popular selections. They will be seen on one of New York's most popular roof-gardens this Summer.

Count Magu, Mrs. Tom Thumb's husband, has had a bicycle built especially for him. It cost $200. The machine has a fourteen inch wheel and a twelve inch frame, and weighs only ten pounds. The little rider is only thirty inches high.

L. Doro, of the Clipper Quartette, plays accompaniments for Arthur Dunne when he entertains at the homes of the 400.

Marie Leslie sang her negro ditties on Monday evening of last week at the Grand Opera House in Rice's 1492.

The Imperial Four, which is composed of the St. Felix Sisters and Culhane and Weston, are at Proctor's Pleasure Palace.

B. F. Keith paid an extraordinary tribute of respect to the memory of Governor Greenhalge, of Massachusetts, by closing his beautiful Boston Theatre on Monday afternoon of last week, when the funeral of the late Governor took place. When it is understood that the attendance at Keith's houses on Monday is usually larger than on any other day of the week, and that it might have been larger than usual owing to the closing of many of the business houses of Boston, the pecuniary sacrifice made by Mr. Keith can be appreciated.

Elsie Adair was ill two days last week with tonsilitis. Her dances were done at Proctor's Pleasure Palace by Winifred, who is a pupil of Miss Adair, in a very creditable manner.

The Olifans, who came over from Europe a couple of weeks ago, and who are now doing an eccentric act at Proctor's Pleasure Palace, were formerly familiar figures in our vaudeville theatres under the names of Petrie and Elise.

Mr. and Mrs. Arthur C. Sidman open a tour of the Keith Circuit on March 23 in their clever character act, A Bit of Real Life. They were featured at the Bon Ton Theatre, Jersey City, last week.

Bentley and Cameron in their musical sketch, Willie Wants to Smoke, are making a big hit with Gus Hill's Novelties. They open in San Francisco for a six weeks' engagement on the Orpheum Circuit in the latter part of May. They have not settled on their plans for next season.

Julian Magnus has been engaged as business manager of Loie Fuller's tour.

Edward K. Cake of Washington, has leased Congress Hall at Cape May, N. J., and has engaged the well known orchestra leader Simon Haessler, to take charge of the amusement part of the enterprise.

The Austin Sisters were booked at the Bon Ton in Jersey City last week, but were compelled to cancel on account of an accident to Professor Austin, who sprained a muscle in his back while putting up the apparatus for the act. He had to go to bed, and as the performers would not allow anyone else to arrange their traps they decided not to appear. They will make up by playing there next week.

Jessie Gardner is making a hit in Donnelly and Girard's company with her singing of "Daughter of Officer Porter," "The Fireman's Dream," and "Not the Same Old Smile." She is assisted by Master James McDonald, who sings from the gallery.

Fred Irwin, who has just retured from a ten weeks' tour through the West, reports that his company did a remarkably fine business throughout.

Norman, "the frog man," is filling a successful four weeks' engagement at Proctor's two theatres in this city.

B. F. Keith appeared before the joint judiciary committee of the Massachusetts Legislature to oppose the bill transferring the power of licensing theatrical shows in Boston from the Board of Aldermen to the Board of Police. In the course of his address he stated that the expense of running his Boston theatre is very nearly $7,000 per week.

The Sisters McCoy are now attending school. They will not return to the stage for some time.

The wonderful Craggs have been secured for the Keith circuit. They open at the Union Square on March 21 and will remain on the circuit for six weeks. When their engagement with Keith ends they will return to Europe.

A series of Sunday night concerts was inaugurated at the Grand Opera House last Sunday evening, when the programme contained a list of distinguished names. This series of concerts is under Robert Grau's direction.

Matinees will be given on Wednesdays and Saturdays hereafter in Hammerstein's Olympia Music Hall. Smoking and drinking will not be allowed in the auditorium at the matinees, so the women and children can enjoy the entertainment with comfort.

Elvarette the dancer who has been very successful outside of New York and who in a recent European trip secured a number of new and unique dances will make her New York debut at Tony Pastor's on Monday, April 6.

Julie Mortimore, who was a famous serio-comic thirty years ago, will be given a testimonial benefit at an early date.

Koster and Bial's old place in Twenty-third Street was opened last Monday as the Trocadero Music Hall.

In the MIRROR'S account of Primrose and West's jubilee at the Madison Square Garden on March 9 the names of the Millar Brothers were overlooked. Their diorama was a special feature of the big celebration, and the many beautiful pictures were received with rounds of hearty applause.

The Ballet Girls' Ball will be held at Terrace Garden on Thursday, March 26. The entertainment will be started by a grand ballet of fifty girls from the principal theatres of the city, under Professor L. F. Dare's direction. All kinds of fancy dances will be given throughout the evening.

Sandow is expecting his wife from Europe this week. She has been on a two months' visit to her parents' home in Manchester, England.

W. D. Hanson and Joe Flynn recently composed a ballad entitled "James's Sweetheart Jane," which Phyllis Allen is singing with big success. The theme is similar to that of Shore Acres. It is published by the Metropolitan Music Company of New York.

Sie Hassan Ben Ali's troupe of Arabs have been engaged for the balance of the American tour of Darkest America, which has been on tour under Al. G. Field's direction since last July. George Irons has been transferred from Field's Minstrels to Darkest America to do the advance work, and Abe Scott, whom he replaces, will sail for England soon, to make arrangements for a six weeks' tour of England by the company.

FOREIGN NOTES.

Alec Moore, the comedian, is dead.

Zarmo, the upsidedown juggler, is meeting with success in London.

A new music hall may be built near Camberwell-green, in London.

Marie Lloyd filled a special six nights' engagement at the new Tivoli, Liverpool, as a star attraction for the opening week of the house.

Marie Kendall has secured a judgment for £200 and costs against the owner of a wagon which collided with her carriage a couple of years ago. She was laid up for three weeks as a result of the accident.

The Eldorado, the finest music hall in Paris, has been turned into a regular theatre. The reason is that interest in vaudeville is on the wane in the gay French capital.

Chevalier Cliquot, who swallows swords for a living, came near being killed by a collision with a carriage while he was taking a spin on his bicycle recently in London.

MATTERS OF FACT.

Two years ago Lewis Morrison bought a beautiful residence with a stable attached on three and a half acres of ground at Irvington-on-Hudson. He intended it for his daughter, who lived there for two years, but as she has removed to New York to remain permanently, he now offers the property for sale or rent at a sacrifice. Irvington is but a short distance from this city, and it is the home of many wealthy and prominent persons. Full information can be obtained from Edward J. Abram, whose office is in the American Theatrical Exchange, Abbey Theatre Building.

The Broadway Theatre, of Denver, Col., is one of the handsomest theatres in the West, and has a seating capacity of 1,930. Manager W. H. Bush has played some of the best attractions that have visited that section of the country. He is now booking only high-class combinations and reputable stars.

J. M. Colville having closed his season as leading support to Clara Morris, is enjoying a week's rest at Atlantic City, N. J. Mr. Colville is at liberty and may be engaged for leading or romantic characters.

Arthur Randolph-Seaton is disengaged and wishes engagement with a grand or comic opera company.

Denver's popular price theatre, The Lyceum, has been recently improved and renovated. The house is centrally located, furnished with good scenery and seats 850. A. W. Hille is now booking good attractions for next season.

Good attractions are wanted by Manager C. H. Shaw of the Hildreth Opera House, Charles City, Ia., for April and May.

Cliff W. Grant has leased the People's Theatre, Manchester, N. H., which he has had remodeled. The house has new scenery, a new stage and dressing-rooms, seats 1,200, and is centrally located.

Richard Nesmith is disengaged for character business or as stage manager. He may be addressed care J. J. Spies.

William Courtleigh will be at liberty after this week owing to the closing of Northern Lights company.

Maurice Freeman will continue with Hands Across the Sea.

Renwick's Opera House, Clinton, Ill., under the management of W. B. Cundiff, is claimed to be the only up-to-date house in Clinton. The house is now being booked for next season.

Joseph Sheehan, leading tenor with the Bostonians last season, and who plays Bonnie Prince Charlie in Rob Roy this season, invites offers for 1896-97.

Mrs. John A. Forepaugh, of Philadelphia, Pa., has a number of second-hand orchestra chairs which she will sell cheap.

Charles Carter, the magician, who closed a successful tour of the Middle States last week, is now booking for next season. It is his intention to visit all the large cities, and he wants a reputable manager.

The New Star Theatre at Cincinnati, O., opening September next, will be under the management of Heuck and Fennessey, who wish to secure a strong attraction for the opening date.

"Midas" care this office wishes to interest party with a few thousand dollars in a theatrical venture.

Edwin E. Beddoe, of Pittsburg, Pa., has a very fine collection of autographs. He has loaned the same to the Carnegie Library of that city. He wishes the photos of professionals with their autographs across the face of same for exhibition purposes.

J. M. Gidding has assumed the management of the New Grand Opera House of Bloomsburg, Pa. The house has been remodelled and furnished with new scenery. Only good attractions will be played. He is now booking for the balance of this and next season.

A. Tomasi, musical director, is at liberty. He has just closed an engagement with The Fencing Master company. He will visit Milan, Italy, during the Summer.

Managers Jennings and Graves are booking the Hartford Opera House, Hartford, Conn., for next season. The Hartford plays a good class of attractions.

David Abrahams, the clever animal impersonator, has made a hit as "The Dog" in Rice's Excelsior, Jr. He is open for engagement for next season.

Lawrence Hanley is tthe proud father of a daughter, born at Los Angeles on March 13. Mrs. Hanley (Edith Lemmert) and the child are doing well.

Iola Pomeroy, the soubrette of the Paradise Alley company, has left that organization and returned to town.

Madge Lessing arrived in the city yesterday. The Passing Show closing its season in Philadelphia last Saturday.

R. E. Stevens, who has been ahead of Edward Harrigan the past season, is resting with his family in Philadelphia. Mr. Harrigan's tour will conclude in two weeks.

W. T. Clifton and Elizabeth Garth are with Kate Claxton this week in Brooklyn.

Pearl Eytinge was again removed to Bellevue Hospital last Friday night, suffering from narcotic poisoning.

Nellie V. Parker, of the Night Club company, has gone to Boston on account of illness of her mother. She will join the company in Chicago.

The Country Dance, which had a brief run of one week at the Brooklyn Park is said to be a garbled version of W. S. Gilbert's comedy, The Wedding March.

Arthur Buchanan will go to Peak's Island, Me., to spend the Summer.

Dan McCarthy will play all through the Summer. He goes to the Coast where he will produce his new play, The Greenhorn. His company will be entirely reorganized.

The Amy Lee Frank Doane company have reopened their tour most auspiciously. They will go West. Miss Harum-Scarum has made a hit.

The Cotton King company, No. 1, will close in Newark on March 21.

George Florance, lately with The Silver King, has joined Andrew Mack's Myles Aroon company.

John Ince, Jr., has made a very emphatic hit as Starveling in A Midsummer Night's Dream. The name of Charles Kent appears, however, on the programme.

J. C. Duff, the operatic manager, is in London looking for "good things."

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GAWAIN'S GOSSIP.

Why For the Crown is Successful in London —Theatrical Note and Comment.

[*Special Correspondence of The Mirror.*]

LONDON, March 6, 1896.

The production of For the Crown at the Lyceum was so close upon the time of mailing my last letter that I had no opportunity to give you anything like an adequate account of that really sumptuous and often stirring production. I may, therefore, perhaps, be pardoned for returning to the subject, which is indeed one of the most important of the present London dramatic season.

FREDERICK HARRISON.

Imprimis! let me say that our English version of Pour la Couronne has up to now fared far better than your American version, produced by Mr. Vroom appears to have done. According to what I have read, that adaptation appears to have been not only not Vroom (if one may so say) but not even Kosher—and chiefly on account of the strange and stilted language used by the adaptor. Now the language is one of the strongest points in the Lyceum version. The adaptor, John Davidson, who has "done it into English" (as he remarks with unnecessary archaism), has for some years past proved himself a poet, and eke a dramatist of very promising quality, albeit this is his first produced play. His others have up to now only appeared in book form, which is about as far as most poets' plays get, or deserve to get.

The bard J. D. has (with the exception of a few somewhat incongruous up-to-dateisms) undoubtedly done his "doing into English" well and truly. Perhaps you would like a few quotations to compare with your American version.

Here is a sweet example: It is the little ballad which the gipsy slave girl Militza intones to the beautiful Bazilide:

At sixteen years she knew no care;
How could she, sweet and pure as light
And there pursued her everywhere
Butterflies all white.

A lover looked. She dropped her eyes
That glowed like pansies wet with dew;
And lo, there came from out the skies
Butterflies all blue.

Before she guessed her heart was gone;
The tale of love was swiftly told;
And all about her wheeled and shone
Butterflies of gold.

Here is another extract from just after where the warlike but gentle Constantine gives the Gipsy Girl (his spoil of the war) her freedom:

MRS. PATRICK CAMPBELL.

CONS. Now you are free!
MIL. Free! Me!
You set me free!
CONS. Begin your life anew; here is the means;
With so much beauty dowered you should be good.
And you are good; indeed, your soul I see
Is innocent, although your life be soiled—
Like a plucked rose that in the mud still keeps
The morning due unsullied on its breast.
MIL. Can men be gracious and of beauty speak
Without a crafty word? Can this be gold
That shines so ruddily? The gold I know
Blushes for shame. I pray you, tell me true!
Are you not one of those immortal shapes
We sing of, strange and beautiful, who glance
Through the dark woods and haunt the river banks,
Their bright hair waving in the wind strong ones
Who join in brotherhood with those they love
You, who, not knowing me, are kind to me,
What are you, sir?
CONS. Your brother, if you wish.
MIL. Alas! you cannot know what I have been.
CONS. You have been, sister, most unfortunate.
MIL. What makes you gentle then with such as I?
CONS. The memory of my mother, and the words
Of one who said, "Neither do I condemn thee:
Go, and sin no more." I am a Christian.
MIL. Ah!
What kind of Christian? Those I know cry out
"Get thee behind me!"
'Tis a phrase they have.
CONS. These are the sinless Christians, qualified
To call their brothers fools, to stone to death
Their erring sisters.
MIL. Are you not sinless, then,
You, who dare call me sister and whose voice
Softens my heart? You have saved my life,
But not to cast it from you. Sir—great prince—
Take back your gold, and let me stay with you—

WINFRED MINERVA.

Your lowliest servant. If I go again
Upon the highway—save me from myself!
Save me from glittering eyes unmerciful,
From greedy lips and loathsome hands
Down there,
The Turkish camp—it is a hideous grave
Where I lay buried, festering alive;
But here is heaven, heaven in captivity—
Sunshine and room, sweet air and gentle looks;
Freedom for me is foulest slavery.
Keep me, preserve me, master, pity me!

One extract more and I have done. This is from the great scene where Constantine, to save his nation from the Turk and his wouldbe treacherous father's hitherto honored name from infamy slays him in a hurried fight.

CONS. Alas! what can I do?
Upon my knees, father, upon my knees,
I pray you, I beseech you! By my voice
A nation, all unconscious of the doom
You are about to summon, intercedes,
Not for its hearths alone, its altar-stones,
And thriving commonweal; but for the hope
And inspiration of your great career.
If you, the greatest, fall, the nation falls,
Perhaps for ever, from its faithfulness.
Father, be still the keystone of our state:
The heart and soul of all our enterprise;
Promise and covenant of future power,
Peace and prosperity; noblest of all—
A bright unsetting star to point the path
Of honor, bravery, unselfishness,
As long as time shall last. Give me the torch.
MICH. Enough! Get hence. I mean to be the king;
To enthrone my wife, the noble Brazilide;
And be avenged on this ungrateful land.
Your fierce impiety that dares dispute
A father's will is wasted; tears and prayers
Avail not; he who takes this torch must step
Across my corpse—across my corpse, I say.
CONS. Across your corpse!
What dreadful word is this? What hideous bloody thought
Comes crashing through my brain?
MICH. What do you mean?
CONS. I saw a dead man lying at my feet.
MICH. A dead man.
CONS. Aye, and at this very hour
Othorgul and his Turks are climbing up,
While every breath and moment of delay
Makes me your base accomplice. God, dear God,
Strike me with lightning that I may escape
This awful duty!
MICH. Duty?
CONS. Such a task
No son was ever set before! The torch!
Then must I save you with my sword.
MICH. Your sword?
CONS. Once with this blade I saved my father's life;
With this same blade,
I now must save his fame. God keep his soul!
(*Their swords cross; Michael is run through the heart and falls.*)
MICH. Accursed parricide! (*Dies.*)
CONS. Stars, eyes of heaven, my only witnesses,
I dare confront you and lay bare my soul;
My father, here and now, would have betrayed
His country and his faith. I killed my father.
Judge me, God!

In short, For the Crown, notwithstanding the aforesaid anachronistic phrases and a certain dragginess in the beginning of most of the four acts, is a play that deserves to live as literature, both in its original form by François Coppée and, still more, in its English dress by John Davidson. The staging is a marvel of magnificence and realism—the scenery is of itself worth the admission money. Indeed the whole production is a triumph of management on the part of Forbes Robertson and his partner, Frederick Harrison (whom you may remember visiting America with Tree). The acting honors fall to the said Forbes Robertson as Constantine (a grand piece of acting) and Charles Dalton (formerly of the melodrama house mostly sniffed at by our "culchawed" critics). Dalton plays the wicked Father, and shows the value of the sound training he has had. It is a fine impersonation, and takes him many rungs up the ladder of Fame. Mrs. Patrick Campbell as the Gipsy Militza and Winifred Emery as the Lady Macbeth-like Bazilide both play artistically, as such artistic damsels are bound to do. But, for my own part, I do not regard either gifted lady as really fitted. As for Bazilide, it requires a sort of Sarah Bernhardt to play it, while Militza is not unworthy of Duse. And Bernhardts and Duses do not grow on tops of trees, let me tell you. All the same, Mrs. "Pat" knew something when she elected to play the so-called "second" part. Shrewd Mrs. Pat!

The Disthress-ful Counthry has had it all its own way this week as regards new productions in London, for the new romantic opera, Shamus O'Brien, produced at the Opera Comique on Monday, has been the only important production in town since my last week's mems. The music (as I have already told you) is by Dr. Villiers Stanford, who himself is a native, begorra, of that land where the kings come from. Stanford was ever chockful o' sweet airs that, like those in Mr. Shakespeare's Tempest', give delight and hurt not. I have cherished a fond regard for his music and a certainty that he would yet do big things in the harmony line ever since he wrote that Chaucerian opera entitled The Canterbury Pilgrims. Well, he has this time given us some delightful tunes avick—and indeed all his share of the work is both scholarly and melodious. Would that one could speak as highly of the book. But, alas, this cannot be, for G. H. Jessop (you know Jessop) has furnished forth "poetry" that puts even our newest Laureate to shame, and *he* takes a lot of beating that way. Some of Jessop's rhymes are enough to give you the "jumps," otherwise the "jimjams." Let it be said, however, in extenuation of his rhyme-crimes that he manifests, ever and anon, a dramatic fervor which proves useful.

Thanks to its music and its staging Shamus O'Brien is an undoubted success. The said "production" is due to the ubiquitous Sir Gus Harris (who, let me inform certain "reporters" on your side) does *not* wear jewelry and "concertina" white waistcoats, and *does* pay his chorus girls. Whatever may be said for or against Augustus (and Thespis knows I have chaffed and criticised him enough in my time), he appears to be a mascot. And the Opera Comique was a high trial for any mascotism.

Our next production in London is the new Savoy opera, concocted by the once more reconciled Gilbert and Sullivan. More power to their respective elbows, say I, for where are better men in their respective lines? The piece has to-day been named (after trying many titles) The Grand Duke; or, The Statutory Duel. There was a full-dress rehearsal this afternoon, when, as is customary at this house everything went as smoothly as it will on the first night—which is to-morrow (Saturday). Next week I will give you a full account.

Our next London production after that at the Savoy will be True Blue, which has long (on posters and in ads.) been described as the only "real" naval drama ever written. This is due at the Olympic next Thursday night.

It has just been rumored around that Mrs. Langtry has arranged to take the Haymarket when Beerbohm Tree leaves that house for his new one across the road—which I told you of last week. But, as you know, rumor hath a thousand tongues, and at least one out of that number is—not to put too fine a point upon it—a little "previous." Of course it may come off, for doubtless the Lily (who is still "Gossip"ing at the Comedy) would like to secure a lease of the Haymarket, whereat she made her first professional appearance. Our Lily has earned on the stage many shekels, moidores, doubloons and pieces of eight since then. I would I could say she has increased in proportionate ratio as actress. But how can I? She *has* improved somewhat, of course; but *not* to the extent of her earnings as an actress. Has she?

I should like again to remind English players in America of the benefit which is being organized by Richard Pardon of the Princess Theatre in aid of the wife and family of poor Harry Eversfield, whoever, as regards the details of his death, seems to have been belied in the reports thereof sent to this side. If ever there was a deserving case this family's is. So weigh in, boys, to the subscription list.

GAWAIN.

Born.

HANLEY.—A daughter to Mr. and Mrs. Lawrence Hanley (Edith Lemmert), at Los Angeles, Cal., on March 13.

Married.

FOX—WEDELL.—John C. Fox and Catherine E. Wedell, at Salem, Mass.

Died.

DOUGHERTY.—Frank M. Dougherty, in St. Louis.
MOJEAN.—The Marquise Wilhelmina de Mojean, in Kansas City, on March 7.
TANNER.—Mrs. Fannie M. Tanner, in Brooklyn, on March 7.

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DATES AHEAD.

[CONTINUED FROM PAGE 10.]

HOWARD ATHENAEUM: Washington, D. C., March 16-21.
HARRY WILLIAMS' OWN: New York city March 16-21.
HYDE'S COMEDIANS: St. Louis, Mo., March 16-22.
HARRY MORRIS' TWENTIETH CENTURY MAIDS: Providence, R. I., March 16-21, Worcester, Mass., 23-25, Lynn 26-28, Boston 30-April 4.
IRWIN BROTHERS SPECIALTY: New York City March 16-21.
LONDON GAIETY GIRLS: Hartford, Conn., March 16-21.
LADIES' CLUB: Harlem, N. Y., March 16-21.
LONDON FOLLY: Carlisle, Pa., 17, In Mechanicsburg 19.
MY UNCLE (Sam) T. Jack): Worcester, Mass., March 16-21, Boston 23-28.

NEW YORK STARS (Gus Hill, mgr.): Louisville, Ky., March 16-21, Wheeling, W. Va., 23-25, McKeesport, Pa., 26, Cumberland 27, Wilmington, De., 28.
NEW YORK STARS: Grand Rapids, Mich., March 16-21.
OLYMPIA THEATRE: Westport, Mo., March 16-21.
ROSTY AND SANDY BURLESQUE: Pittsburg, Pa., March 16-21.
ROSE SYDELL'S LONDON BELLES: Lynn, Mass., March 17-18.
ROSE HILL: Providence, R. I., March 16-21.
RUSSELL BROS: Brooklyn, N. Y., March 16-21.
SALAMA AND CLIVETTE'S WONDERS: Syracuse, N. Y., March 18, Auburn 19, Canandaigua 20, Penn Yan 21, Binghamton 23-25, Scranton, Pa., 26-28.
STAR SPECIALTY COMPANY: Philadelphia, Pa., March 16-21.
TONY PASTOR: New York city—indefinite.
TRANS-OCEANICS: Newark, N. J., March 16-21.
WHITE CROOK (Eastern): Brooklyn, N. Y., March 16-21.
WASHBURN SISTERS: Boston, Mass., March 16-21.
WATSON SISTERS: Wilmington, Del., March 17-18.
WHITE CROOK (Western): Massillon, O., March 17.
ZERO: Buffalo, N. Y., March 16-11.

MISCELLANEOUS.

ALF AND BOSS TAYLOR: Waxahachie, Tex., March 17, Hillsboro 18, Dallas 19, Fort Wayne 20.
BRISTOL'S (D. M.) EQUINES: Phœnix, Ariz., March 17.
COOPER'S CIRCUS: New Orleans, La., Feb. 24—indefinite.
COYLE'S MUSEUM: Birmingham, Ala., March 16-21.
CHARLES E. HAMILTON: San Bernardino, Cal., March 21-23.
ELI PERKINS: Boone, Ia., March 18.

HELMANN, NAPOLEON OF NECROMANCY (G. Pomeroy Robinson, mgr.): Lonaconing, Md., March 27, Mt. Savage 28, Frostburg 30, Barton 31, Cumberland April 1, Keyser, W. Va., 2, Piedmont, 3, Morgantown 6.
HARRY WOODWARD: East Wakefield, N. H., March 17, Centre Ossipee 18-21.
HILLYER AND BEROL'S MYSTOGOGUES: Houston, Tex., March 16-18.

LEE (Hypnotists, F. R. Lehman, mgr.): Albany, N. Y., March 16-21, Saratoga Springs 23-28.
LA PEARL: Danville, Ill., Feb. 10—indefinite.
LEABORNE (Hypnotist): Stamford, Conn., March 16-21, Rochester, N. Y., March 23-28.
MORRIS DUCASTRO: Savannah, Ga., March 14—indefinite.
MR. AND MRS. BALDWIN: Newark, N. J., March 16-21.
NATIONAL SPECTACULAR CARNIVAL: Mattoon, Ill., March 23, 24.

THE FLINTS (L. J. Meacham, mgr.): Dubuque, Ia., March 17, Madison, Wis., 19-21, La Crosse 23-28, Lincoln, Ill., 30-April 1, Champaign 2-4.

THE SAGES (Hypnotists; Thomas F. Adkin, mgr.): Pittsburg, Pa., March 16-April 4.

OBITUARY.

The Marquise Wilhelmina de Mojean, at one time well-known here as a German star, died in Kansas City, amid humble surroundings, last Saturday week. Her husband who survives her was once a wealthy French nobleman, and a theatrical manager with ample capital. He is now reduced to penury. The dead woman was born in Russia in 1841, and went on the stage at the age of 16 and traveled extensively throughout the German Empire, appearing in tragedies with the leading actors of the time. In 1856 she came to America with Freyer's company and became a personal friend and professional rival of Madame Janauschek. She was then known under her maiden name Frauline Dieterich. In 1876 she played with Ben de Bar in St. Louis, one of her famous characters at that time being Gretchin in Rip Van Winkle. The family, consisting of the actress, the marquis, three boys, and three girls, reduced to poverty, went to Kansas City in 1881. Knapf's Hall was then the only German theatre in town and the family appeared there in various kinds of plays, and later the marquis managed the hall. But misfortunes seemed to crowd upon them, and Madame de Mojean's last appearance was over three years ago. The last wish of the dying actress was that she should be clothed at death in a white satin dress presented to her by an audience in Baltimore in 1871. She also wanted her body cremated which was done. The ashes have been sent to Baltimore to be placed in the Dieterich family vault.

Mrs. Fannie M. Tanner, mother of Cora Tanner, succumbed to an attack of paralysis at 289 Franklin Avenue, Brooklyn, last Saturday week. The remains were buried in Greenwood Cemetery. The funeral was held at her residence, 289 Franklin Avenue, last Sunday afternoon. The Rev. D. MacBeth, of the Church of the Reformation, officiated. Another of the deceased's daughters is Mrs. Richardson, wife of William C. Richardson.

Walter H. Chisholm, a short notice of whose death was published in last week's MIRROR, was born at Marmora, Ont., where his father had extensive business interests. He was married some three years ago to Dorothy Duffron, in Ypsilanti, Mich., and she survives him. His death, which was particularly sudden, as he was only ill for five days, occurred in the German Hospital in this city. The remains were interred in Bonnie Brae Cemetery, in Baltimore. A short time prior to his death Mr. Chisholm became a convert of the Catholic Church.

THE ELKS.

Atlantic City Lodge celebrated its second anniversary on the evening of March 9 with a social session.

The carcass of an elk weighing 400 pounds has been presented to a Jersey City Elk, and he has invited the local lodge to an elksupper on March 23, to be followed by a social session.

Steve Brodie appeared at Jersey City Lodge of Elks' benefit last season and refused pay for his services. A large theatre party of Jersey City Elks will visit the Lyric Theatre on 18, during Mr. Brodie's engagement at that house. This will be an Elk night, as a compliment to Brodie.

Danbury Lodge, 120, entertained the members of the McCarthy's Mishaps company with a social session after the performance on March 5.

The Fort Wayne, Ind., Elks tendered Mrs. General Tom Thumb and her company a reception after their performance there recently. This lodge has decided to give another minstrel performance on April 7.

At a special meeting of Hoboken Lodge, No. 74, on March 13, ten new members were initiated. The Lyric Theatre has been engaged for the night of April 27 for an Elks' benefit.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Alley, Mayne R.
Arlington, Myra
Aram, Maud
Armstrong, Miss S.
Arnold, Cora B.
Amrand, Hattie
Ans, Ollie
Aubergne, Thelma
Augarde, Gertrude
Bayer, Lillian
Byron Sisters
Brooks, Helene
Bouton, Madeleine
Bagley, Maude
Bryant, Louise
Baker, Mae
Banker, Emily
Bonehill, Bessie
Barry, Eleanor
Buchanan, M.
Barr, Eugenie
Beauregard Dell
Broadhay, Elanore
Burroughs, Marie
Bond, Mrs. F.
Barclay, Jennie
Bertini, Nina
Caverly, Anne
Chase, Florence
Claxton, Kate
Clemmons, Katherine
Cameron, Ella
Chapny, Effie
Clark, Fannie
Connors, Mildred
Carden, Mrs. Jas.
Clayton, Thelma M.
Cavendish, Maud
Crane, Charlotte
Calders, Louise
Clifford, Alice
Cudlipp, Mrs. L. C.
Corlette, Helen
Carlisle, Katherine
Campbell, Bertha
Carr, Catherine
Caine, Georgie R.
Clark, Delia
Carleton, Calice
Dean, Sadie
Deane, Rachel
Daniel, Edith
Dunbar, Miss F.
Drum, Lulu Tabor
Dauvray, Helen
Danter, Marie
Donaline, May
Elting, Salome
Evelyn, Ethel
Emery, Georgie
Eggleton, Ethel
Eliot, Maxine
Ferguson, Mattie
Farley, Sadie
Foster, Florence
Fountainebleau, Ella
Fairbanks, Bessie
Fay, Anna Eva
Guest, Helene
Gantier, Josephine
Graham, Mrs. R. E.
Gilson, Lottie
Gardner, Gussie
Garrick, Miss C.
Girard, Florence
Gane, Gene Val
Greene, Cora Belle
Gibbersoin, Mamie
Hudson, Eliza
Heath, Miss K.
Harriott, Clara M.
Harris, Mrs. Florence G.
Helene, Lizzie
Hartmann, Lillian Elma
Harned, Virginia
Hahn, Lulu
Hatch, Maragret
Huested, Effie
Hilton, Clara
Irving, Blanche G.
Jaxone, Mrs. J. D.
Jerome, Miss W.
Johnstone, Mrs. O. H.
Jordan, Carina
King, Carrie
Kilday, Carrie E.
Knell, Annie
Knight, Grace
Krueger, Ida
Kirwin, Susie
Lehman, Margerete
Laird, Mrs. Mollie
Lewis, Lillian
Lait, Beatrice
Lyle, Leslie
Lewis, Fannie
Lynton, Ethel
Lynch, Nellie
Littell, Minna
Macauley, Ruth
Mae, Hattie
Mackay, Mrs. Flora
Mortimer, Mrs. A.
Merle, Madeline
Morlan, Cora E.
Marble, Mary
Miles, Posy
Melbourne, Lillian
Morton, Dorothy
Northern, Jeannette
Noel, Maude
Nye, Elsie
O'Brien, Mrs. E. D.
Ogden, Grace
Otis, Eliza Proctor
Oliver, Olive L.
O'Keefe, Anna
Orme, Oolah O.
Pyne, Babe
Paget, Miss F.
Palachek, Mrs. L. M.
Palmer, Minnie
Pollock, Miss E.
Parker, Anna
Russell, Emily
Ruskin, Helen
Ritchie, Adele
Raymond, Miss
Rople, Mrs.
Rober, Kittie
Reed, Mrs. J. A.
Rober, Katherine
Seymour, Miss Sue
St. Martin, Mrs. C.
Singer, Marian
Sprague, Estella
Shepard, Mamie
Schell, Hattie E.
Stevenson, Sadie
Schiller, Agusta
Shannon, Lavinia
Satterlee, Jennie
Scott, Helen
Silvester, Annie
Talor, Lulu
Totten, Edythe
Turnaoure, Rose
Tack, Alice
Thorne, Mrs. S.
Wyatt, Jessie
Warner, May
Walsh, Alice
Webb, Dora
Williams, Miss E.

MEN.

Arthur, D. V.
Alderton, R. H. I.
Alsop, M. L.
Adams, Lyon L.
Adams, J. K.
Adams, Barret H.
Brenvester, Edwin
Brigham, Perry
Blocksom, Harry
Baker, F. E.
Brand, J.
Beresford, Harry
Benlim, J. S.
Barr and Evans
Bittner, W. W.
Brandon, Chas.
Bertram and Willard
Brown, Geo.
Bruening, Mr.
Butler, Alex. C.
Brown, W.
Barrows, James O.
Barbour, Edwin
Brosey, Chas. F.
Bryton, Frederick
Burton, Will E.
Babcock, Theo.
Bainbridge, Clement
Bond, Frederick
Bayfield, Wm.
Bertran, C. N.
Butler, Ormond H.
Barlow, Harry
Belcher, Frank
Cawlteome, J. W.
Caldwell, F. W.
Cohn, Lester
Chapman, Jimmey
Cartrer, Edward
Coventry, Gerrard
Carson, Jas
Collins, Mr. S.
Combs, S. W.
Cawthorn, Chas.
Carter, Robt. P.
Carroll, Billy
Carlton, W. T.
Canfield, Eugene
Coffey, T. J.
Cordner, E. A.
Clark, Dan'l H.
Clarke, Payne
Colbert, Wm. F.
Creasy, Will M.
Cowles, Chas.
Curtis, Willard
Colville, J. M.
Canfield, W. H.
Charters, Chas.
Collins, E. B.
Campbell, Robt.
Connelly, P. G.
Cavendish, Wm.
Clark, Herbert
Cook, J. Harvey
Dempsey, Clifford
Doran, W. A.
Dixey, Mr.
De Koven, Reginald
Daniels, Frank
Dixon, W. F.
Dixon, J. C.
Daly, Carroll
Decourney, Edwin
Davies, H. W.
Dresser, Paul
De Forest, Billy
Dillon Brothers
Dillon, Wm.
Dowling, Jas. Jay
Dunbar, G. F.
Davis, Mark W.
Drew, Sidney (Mr and Mrs.)
Dunne, John W.
Dyer, Wm. M.
Dyer, Wilber
Davenret, R. S.
Dellinger, E. J.
Engelhardt, F. J.
Euphrat, E. I.
Elliott, Chas. P.
Ellis, John F.
Edwards, Mr. Sam'l
Erving, Geo.
Edwards, J. S.
Fulford, Robt.
Fulton, Edward
Ford, Clint G.
Ferris, J. M.
Fisher, P. D.
Franklin, Gus
Fulton, James
Flaherty, Col. Jack
Fletcher, John
Foy, Eddie
Fanshane, A. L.
Freeman, Maurice
Freedman, Sam'l
Fulton, Chas
Fish, Mose
Flowers, M. S.
Fitzgerald, Harry
Francis, M. T.
Freeman, Dr W. W.
Granger, Willis
Grant, Lawrence
Griffith, J. C.
Gardenhire, Hon. S. M.
Gould, Wm.
Gotthold, C. F.
Gregory, Geo. L.
Grismer, Joseph R.
Goodwin, J. Cheever
Gordon, Chas.
Grandin, Elmer
Grant, Coley
Garrick and Collier
Granville, Homer
Golden, Richard
Giroux, E. V.
Grau, Matt
Gorman, W. E.
Gaskell and Bell
Graves, H. M.
Gill, Geo. E.
Gluck, Martin
Grimes, T. J.
Gordon, C. E.
Hall, Geo. F.
Haswin, Carl A.
Heigh, J. Grant
Hoopa, Arthur
Horton, Hiram H.
Howe, J. P.
Harrison, Henry
Harkins, Wm.
Hallam, Henry
Houghtaling, Geo.
Hodges, Walter
Harley, John F.
Harbird, Chas
Hall, Louis R.
Harker, Edward
Hanley, Ernest
Hale, Edward
Hoey, Fred C.
Hamilton, Theo
Hooley, W. F.
Hallock, Chas.
Hall, E. M.
Heath, George
Hall, F. B.
Harris, J. N. W.
Hill, W. F.
Hollingshead, Mr.
Hartford, W. S.
Hamilton, Geo. H.
Hatch, W. R.
Hicks, L. P.
Hopkins, Erwin
Herbert, Victor
Howard, Frank
Hoffart, Frederick
Horkins, Will H.
Hoff, Edwin
Innes, F. N.
Junker, W. A.
Johnson, Ben
Johnston, G. N. D.
Johnson's School of Acting
Jackson, T. J.
Jones, Chas
Julian, Fred
Kunkel, Geo.
Kilday, Frank
Kirkland, Hardee
Kingsley, John W.
Kelly, Allen
Kreyer, F. E.
Kendall, Ezra
King, S. T.
King, Chas. W.
Karl, Thos.
Keane, Henry L.
Leavitt and Nevello
Layborn, Algernon
Lloyd, Jefferson
Lilornio, Prof J. S.
Leake, Frank
Leslie, Harry A.
Locke, Mr.
Lacy, Harry
Lykins, W. L.
Loudom, W. D.
Leahy, Jack
Lynch, Thos. F.
Livingston, Arthur
La Croix, A.
Lomden, Thos.
Lane, J. H.
Leo, M.
Leiberman, Sol
Lovaine, Percy
Leffingwell, Myron
Myers, Henry
Miller, R. J.
Moody, C. W.
Miller, Fred
Moore, Wm. R.
McSweeney, Jack
Murphy, Fitzgerald
Mills, John
Myers, E. A. H.
Morm, Nat D.
Mafie, A. W.
Marks, Jim
McDonna, Barney
Moule, Fred
Murray, Thos. E.
Murdock, D.
Murphy, Wm. H.
Mackay, Chas
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Mgr. Giant Killer co.
Mgr. McCarthy's Mishaps co.
Mgr. Wilbur Opera co.
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Moore, Walter, Jr.
Morton, Geo. B.
Morton, Harry
Marsh, John
Mackay, A.
Mantell, Westley
Musgrove, Geo.
Maxwell, Edward
Marsden, Lawrence
McConnell, J. W.
Montgomery, Mr. and Mrs. G. E.
Manola, O. J.
Moulton, Arthur
Mortoy, C. V.
Newson, C. F.
Nassan, E. J.
Noble, Milton
Norcross, Frank
Norton, Percy
Newel, N. D.
Northen, Joseph S.
Oppenheimer, Jee
Ormstoie, Geo. W.
Ormonde, Frederic
O'Neill, John
Platt, Geo. F.
Parker, Hal. E.
Phillips, Walter A.
Pilby, H. M.
Poor, Chas. B.
Parsons, Geo. W.
Phillips, G. Franklin
Presbrey, Eugene
Payne, Reuben S.
Paige, W. H.
Perry, F. R.
Phillips, Wm. F.
Phillips, W. P.
Pratt, Chas
Phillips, Will F.
Pike, Maurice
Pascol, C.
Paige, Geo. W.
Pattie, Herbert
Prince, Chas A.
Paulding, Frederick
Plunkett, Chas.
Robinson, Forrest
Reilly, John P
Robertson, James
Roberts, C. W.
Roth, Nat
Reilly T. M.
Robinow, A. Gordon
Robinson, C. E.
Rerkhoff, Ivan
Reed, J. A.
Randolph, H. J.
Rice, M. E.
Royle, A. Milton
Rareshide, Geo. H.
Reagan, Jas. W.
Robeling, Geo.
Rodenbough, H. S.
Robertson, Donald
Smith, Mr.
Sweatman, W. P.
Spink, A. H.
Stg. Mgr. One of the Bravest co.
Smith, Harry B.
Sayre, Dr.
Sellers, Harry
Stoll, George
Sullivan, J. T.
Scannell, G. P.
Sturger, V. S.
Silerman, Jack
St. Maur, Harry
Seeley, John
Smiley, Chas. A.
Sanders, A. C.
Simms, Williard
Sheran, Joseph
Spaulding, Wm.
Sykes, Jerome
Sackett, Hubert
Sullivan, J. F.
Seymour, Harry
Stuart, Ralph
Scammon, A. Q.
Sweetland, Eugene
Shackford, Chas.
Sanger and Daniels
Smiles, F. F.
Slee, J. G.
Thatcher and Johnson
Tilton, Edwin B.
Taylor, Thos.
Taverner, Albert
Turner, W. H.
Thompson, W. H.
Tanner, Otis
Teal, Ben
Tillotson, J. K.
Taylor, H. W.
Tyler, Geo. E.
Tanes, Arthur
Tetson, Basil
Teegarden, W. A.
Vance, Elmer E.
Van Dyne, C. E.
Van Osten, Thos D.
Varian, Ralph C.
Wilson and Spencer
Williams, R. G.
Weston, Frank
Wilkie, Hubert
Williams, Griff
Wilkins, Harry
Warde, Frederick
Waldron, Louis
Wellington, E.
Williams, C. Jay
Wolff, Emil O.
Wilson and Turner
Wheeler, Chas. B.
Wynne, Fred
Walters, Chas. L.
Wall, Jas.
Walter, Bert
Wade, E. L.
Wolfe, Harrison J.
Wertheimer, Henry
Whitmore, J. K.
Wattles, Mr. J.
Wilbur, Mr.
Warde, N. G.
Wickadel, Joe
Warde, James
Xavies, G.
Zimmerman, Ed

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MIRROR INTERVIEWS.

From a photo. by Falk.

Franklin H. Sargent.

It was in the Spring of 1884, while Franklin H. Sargent was connected with the Madison Square Theatre under the regime of the Mallorys, that a proposition was made to him to take the management of the Lyceum Theatre, at that time in course of erection. P. G. Hubert, the architect, was the promoting and controlling spirit of the Lyceum Building, and it was through him as well as through the recommendation of the Mallorys that the first practical opportunity came to Mr. Sargent to carry into effect his long cherished plans of organizing a theatre-school in connection with a high-grade theatre.

After due consideration Mr. Sargent concluded that the duties of directing a school of acting and managing a theatre at the same time would be too arduous for him to undertake single handed, as he had never had any experience in the business department of theatrical management. Accordingly an arrangement was made by which Steele Mackaye was to direct the theatre, Mr. Sargent to direct the school, and Gustave Frohman to act as business manager of both school and theatre.

The school came into actual existence on Oct. 1, 1884, six months before the opening of the Lyceum Theatre. One hundred pupils were enrolled, and the inaugural address was made by Steele Mackaye in the building No. 18 West Twenty-third Street, which was specially leased for the school. In his opening remarks Mr. Mackaye said:

YOUNG LADIES AND GENTLEMEN OF THE LYCEUM THEATRE SCHOOL.—I desire, informally, to say a few words in reference to the work before you, and to give you some idea of what is due from you to the art which you propose to serve. This is the first time that there has ever been any well-organized attempt to furnish the native histrionic ability of this country an opportunity to obtain such an education for work in this art as is essential to secure its true position among the other arts. I want you, in beginning your work here, to bear in mind that dramatic art is the greatest of all arts; that all other arts are its lackeys; and that you will be prepared to serve that art nobly and faithfully, just in proportion to the general culture which you strive to obtain. The more you know of other arts, the better able you will be to serve the art that includes them all and gives them their sublimest cooperation. Nothing, however, will make an artist but work. Art has a stern contempt for triflers; she will have nothing to do with any one who pretends. She hates insincerity. Art is exclusive and jealous; to be good artists, you must be good men and women; to be good artists, you must love your art above all else. All that the Faculty and professors of this school can do is to show you such part of the road to excellence in art as they have explored; if you don't choose to walk, it will not be our fault if you do not arrive, and as we are associated with you, and anxious to produce good results, we have to ask you now for your hearty cooperation, in order that when the end of the year comes we shall not be so barren of results as to bring contempt upon this movement. Just here let me say a few words to you about the kind of work we want to do for you and with you. We propose to give you the best special instruction it is possible to get at the present time. This school is just born, the coming year will be one of infancy, and infants must crawl before they walk, and walk before they run. You must not expect you are going to run. We intend to give you the best instruction we are able to secure (special where you need it) in voice building, vocal expression, deportment, pantomime, stage business, costuming, etc.; in short that particular knowledge most necessary to equip the young actor or actress to begin his or her work. When you get through with this school you must not expect to be stars—great artists. You will be prepared just as a physician is prepared when he leaves college; that is, sufficiently prepared to be entrusted with important but not perilous work in your profession. You must expect no more than that. If you begin with a clear knowledge of the principles and practical methods of stage art you will be able to assure to the theatre a future worthy of the noblest moments of its past. Upon the stage to-day there are a few great artists who stand amidst a crowd of chronic amateurs with whom the exigencies of the combination system have flooded its floors. Now, when you begin your work we want you to get as far away from amateurism as possible.

The bright hopes of the beginning were clouded from time to time by various disasters in the administration of the school under its triune directorship. The educational system, however, proved a success from the start. The leading teachers at that time were William Seymour, Fred Williams, David Belasco, Max Freeman, Abby Whinnery, Ida Serven, and Mr. Sargent. The work of the pupils was first brought to public notice when Lawrence Barrett engaged the entire school in January, 1885, for a special production of Julius Cæsar at Wallack's Theatre, now the Star. Although some of the pupils overacted, the mob scene as a whole was highly praised for "excellent work and surprising results."

The Lyceum Theatre was opened the month following with Steele Mackaye's Dakolar, in which the students made their second appearance in a professional company. On June 1, 1885, the partnership between Messrs. Mackaye, Sargent and Frohman was dissolved, as it was deemed advisable to separate the school from the theatre under the then existing circumstances, and the second year of the school opened under the sole direction of Mr. Sargent as the New York School of Acting, in rooms on West Fourteenth Street. Through the courtesy of Daniel Frohman, who had meanwhile assumed the management of the Lyceum Theatre, the school was enabled at the close of the year to lease and remove to its former quarters in the Lyceum Building. The name of the institution was then changed to the American Academy of the Dramatic Arts.

After that the school flourished to such an extent that by 1892 it was found necessary to lease the Berkeley Lyceum in order to obtain the requisite quarters and accommodations. In 1893 Mr. Sargent inaugurated an annual series of subscription performances with the production of The School For Scandal. Percy West was engaged as business manager, a position which he still holds. Benjamin F. Roeder has officiated as treasurer ever since the institution was organized.

A still further growth of the school led to its removal to Carnegie Hall at the beginning of the present season. The present quarters of the American Academy of the Dramatic Arts comprise a new and completely equipped theatre, the Carnegie Lyceum, the hall used for chamber music, a large room back of the second tier of boxes, and the executive office on the first floor.

These are the main chronological facts concerning the school. The following interview, which I had with Mr. Sargent in his office at Carnegie Hall last week, will set forth the main facts concerning his career, and also convey considerable information in regard to the educational methods of his academy.

"Kindly oblige me with a correct account of your career."

"I'm rather more used to examining others than to being cross-questioned myself. However, if you insist on my giving you the 'story of my life' I'll do the best I can. I was born in Boston in 1856. My father, John Turner Sargent, was a Unitarian clergyman. I went to Chancey Hall School, and then to Harvard, graduating in the class of 1877. My interest in the theatre and a studious turn of mind led me at college to investigate the technicalities of the actor's art, which convinced me that there was sufficient absolute knowledge and method in acting as well as technical skill to entitle acting to be classed as a science."

"Didn't you try acting on your own account before teaching it as a science?"

"Yes, I had always acted as an amateur, and I made my professional debut in 1875 at a special performance with the stock company of the Boston Museum. The character I assumed was that of Melter Moss in The Ticket-of-Leave Man. Before leaving college I gained considerable experience in acting through short engagements with semi-professional companies in and around Boston. It was never my intention to adopt acting as my profession, and I sought these engagements in order to obtain an insight into the actor's ways and means as a preliminary to my future work as a teacher."

"What did you do after graduating from Harvard?"

"I went abroad for a while, and studied elocution, pantomime and stage work in general in London, Paris, and Germany. I have made it a practice to go abroad about every two years in order to keep in touch with the educational methods of foreign theatres and theatre schools. Last Summer I attended the Centennial of the Paris Conservatoire and was present at the final yearly examinations."

"With whom did you study elocution in this country?"

"I studied under Lewis B. Monroe, the pioneer of elocution in this country. I afterwards studied pantomime and the science of acting for four years under Steele Mackaye and other teachers."

"Didn't you give readings in public at one time?"

"Yes, I went on the platform during the season of 1878-79, and gave miscellaneous readings through New England, New York State, and Ohio, for a year and a half. After that I became an instructor of elocution at Harvard. In addition to taeching I was frequently called upon to stage Shakespearean and classic plays, and coach the members of the interpreting companies in their respective parts. Mary Anderson engaged me in that capacity. After working for her in Boston she engaged me to coach her in all her roles during her two months' vacation at Long Branch, and she afterwards took me with her on the road. Other well-known stars and companies engaged me for similar work. It was this work presumably that led to my being engaged by the Mallorys for the Madison Square Theatre in May, 1882."

"In what capacity?"

"As the dramatic director, an office corresponding to the dramaturg of German theatres. This was, I believe, the first appointment of its kind in an English or American theatre. As the dramatic director I had a general supervision of the productions with a view to perfecting the actors in technical work. David Belasco was the stage manager, and in my opinion, he certainly possesses inborn genius for stage management. Stage managers, by the way, make the best teachers of acting. Actors as a rule are not good teachers. Their *forte* is to interpret and execute—not to instruct and criticise. On that account principally I am compelled every week to decline applications from actors who wish to give instruction in our academy. There are, of course, exceptions. Nelson Wheatcroft, for instance, is a fine actor and an excellent teacher. Other exceptions may be found in our present faculty, which includes a number of instructors whose abilities both as actors and teachers are equally remarkable."

"In what way did you perfect the actors in their technical work at the Madison Square?"

"My duties were to improve, wherever possible, the diction, action and conception of character. This was done principally by individual technical training."

"Tell me something about your special productions of Greek plays."

"My professional reputation is based chiefly on productions of Greek and classic plays—principally of Sophocles. In fact, I think I have been connected with every important Greek play that has been produced in this country, with the exception of two—one, The Birds of Aristophanes, given by the University of Pennsylvania, and the other, a performance of Œdipus Tyrannus, by a Southern college. The first Greek play given in this country, and with which I was connected, was the Œdipus Tyrannus of Sophocles, given at Harvard in the Greek, in which I assisted as stage manager and made my first important success as a teacher and trainer. Having perhaps the most awkward and ill appearing boy in the college to play the part of the queen—chosen for that role because he was one of the best Greek scholars (not because he could act)—I coached him for several months, succeeding finally in making him graceful and his voice feminine and flexible. I also put him under a course of physical training that rounded and developed his arms, neck and face so as to have him represent properly the character of Queen Jocasta."

"What other Greek plays besides the Œdipus Tyrannus have been brought out under your direction?"

"Besides the performance of Œdipus Tyrannus at Harvard I directed the production of The Electra, given in English by students of the American Academy of the Dramatic Arts. Several performances of The Electra were afterwards given by the students. It was afterwards presented by them at the Hollis Street Theatre, in Boston, at the Lyceum Theatre in New York, and also at Harvard University, by invitation. The same play I produced in Greek with the students of Smith College. The Antigone of Sophocles I subsequently produced first in Boston, at the Saturday Morning Club, and afterward at New Haven, with the advice and supervision of the instructors of Yale University. The Antigone was also given in 1894 at Vassar College, in the original Greek, under my supervision. This last production was especially notable as illustrating numerous discoveries which have been made in excavations which had been made during that year at Delphi and elsewhere in Greece. I was enabled to give an accurate presentation of this and other Greek plays on account of personal knowledge of the Greek theatres I had visited in Greece and investigations which I had made with the assistance of prominent officials in Athens. Other scenes from Sophocles and Æschylus I have given at various times with the students of the Academy, and have supervised numerous productions of other classic plays in English. The Academy has aimed to present plays of scholarly character. It has produced an average of twenty new plays a year, many of them proving of marketable value."

"Now tell me about your methods of instruction at the Academy."

"The whole plan is that of a college, each instructor being in charge of special study, and the hours being arranged so that there are about four classes or companies under instruction or rehearsal at the same time each hour during the day. This, with productions in the city and out of town, keeps the students busy all the time, with constant opportunity for applying before an audience what they are learning. Each student is required to pass an entrance examination, the first process of the kind ever introduced in stage work. This examination is in charge of Ernest P. Stephenson, an expert who devotes his entire time to it. It includes a thorough investigation, by questions and answers, of matters of past environments, education and experience, previous occupation, state of health, age, etc. All the physical conditions applicable to a stage career, aims and ambitions and tastes, voice, and action are thoroughly tested by reading and acting at sight, and the pupil is required to recite or present extracts from plays which he or she has previously prepared without coaching. The powers of imagination, temperament, instinct, versatility and qualities which must be inborn are sought for, and a thorough diagnosis is made."

"What are the dramatic arts taught in the Academy?"

"My special department is advanced technique and classic drama. Fred Williams is instructor in standard and modern drama and Shakespeare. Other instructors and lecturers and their respective departments comprise: Eleanor Georgen, technique of pantomime and elocution; Wilfred Buckland, make-up and costuming; Eugene Wiley Presbrey, romantic and modern drama, stage management, and life studies; Joseph Adelman, melodrama; May Robson, modern drama, characterization, dialects, ladies' make-up; Robert B. Malchien, fencing; Carl Marwig, dancing and deportment; W. T. Price, playwriting; Robert O. Jenkins, modern drama and stage business; Charles J. Bell, society drama; A. B. Brice, M. D., bygiene; Courtenay Thorpe, modern drama and stage diction; John Malone, Shakespeare; Albert L. Wyeth, English language and literature; Ira Hurds, diction and stage mechanics; and Louise Musson, pantomime."

"How many pupils have graduated from the academy?"

"The graduates now number nearly 400. They compose an Alumni Association which, by its growing allegiance to the Academy, is of material help in advancing its interests and ideas. I trust it will not seem invidious to select special names of the graduates as nearly all are playing actively in the profession. With the exception of a few who have retired and several who are engaged in teaching, the following are the names of the best known actors and actresses who have graduated from the Academy: Class of '85.—Joseph Adelman, Maude Banks, Walter Bellows, Jennie Eustace, George Fawcett, Alice Fisher-Harcourt, Charles Jehlinger, Laura Johnson, Sarah McVicker, Beatrice Moreland, Merri Osborne, Mary Sanders, Lincoln Wagenhals (manager), Frederick Vroom. '85-86.—Robert Taber, Dorothy Dorr, Wilfred Buckland. '86.—Grace Kimball. '86-87.—Emma Bell. '87.—Judith Berolde. '88.—Wales Winter, Blanche Walsh, Ada Curry, Nannie Craddock, Laura Burt. '89—W. J. Romaine, White Whittlesey. '89-90.—Edythe Chapman, Olive Gates, Ethel Chase Sprague. '90.—Bessie Tyree. '90-91. Stella Knoney. '91.—Charlotte Parry, Fred S. Conger, Jean Caughey. '92.—Charley P. Inslee. '92-93.—Ida May Conquest, Edith Evelyn, Norah Lamison, Maude Odell, Gertrude Rivers, Robert Louis Weed. '93-94. Agnes Paxton, Norah Mack, Woodley Musson, Katherine Kittleman, Carolyn Kenyon, Selene Johnson, Duncan B. Harris, Louise Closser. '94-95.—Alma Krueger, John Blair, Herbert Bostwick."

"Your Academy follows in the main the methods of the Paris Conservatoire and the German theatre-schools, does it not?"

"Yes; so far as that is possible under existing conditions in this country. I believe that a great educational idea would be the founding of a college which shall include all branches of expressional work such as music (vocal and instrumental), elocution, literature, and all the accomplishments of the actor's art. At once there comes the question—not who can be the pupils of such an institution so much as who can properly be the teachers, and this is really a serious difficulty, for there are very few trained teachers except in the mechanical branches of stage art. While efficient instructors can be found in dancing, fencing, singing, and the like, it is quite difficult to find those who, without imitative methods, can develop the pupil's possibilities and subordinate themselves systematically to the pupil's needs. There are many who can illustrate and train by imitation; there are many who can coach, but such instructors have no real educational method and do not bring out the best in the pupil.

"The greatest difficulty I have to contend with is the almost absolute ignorance on the part of members of the dramatic profession of what proper educational policy and processes really are. No teaching can give anything—it can only draw out and encourage or discourage tendencies in the pupil. Every stage manager is or should be a teacher. Every actor is a pupil under the direction of the stage manager. But the dramatic school idea is something more than putting on of plays. It is the training of the pupil's mind, cultivation of his body and the inculcation of the right principles of investigation. It is merely a primary department for the higher studies which are never ending in the actor's professional career. When this Academy first began its existence as the Lyceum Theatre-School, it was the first institution of its kind in this country. I and my associates, as pioneers, have of course been obliged to face many obstacles and much prejudice. These have gradually disappeared, however, and to-day the ideas of stage training seem to be, in one form or another, in good esteem. This is evidenced by the many schools and teachers of dramatic art throughout the country. I take pride in the fact that nearly every one of the many schools established in the main cities throughout the country is under the direction of either a graduate or a former teacher of this Academy. My chief pride, however, is in the strength of my academic organization and the remarkable abilities and efficiency of my leading associates. Therein lies the real strength of the Academy."

Mr. Sargent then confided to me that he was preparing a statement and report based on answers and questions put to the principal actors in this country, and which will form the substance of an argument on the subject of stage preparation and technical training. This "statement and report," as Mr. Sargent modestly puts it, has been expressly prepared for publication in THE MIRROR.

A. E. S.

TRILBY AND THE ENGLISH PIRATES.

The suit brought recently in England by Beerbohm Tree to restrain a man named Bowkett from producing Trilby, and which resulted in an adverse decision for Mr. Tree, seems to have been unfortunate inasmuch as it has encouraged the pirates to further depredations.

The London *Era* of February 29 says:

As a result of the recent decision in the Trilby case at least half a dozen companies have been organized for the performance of unauthorized versions of Mr. Du Maurier's novel. But managers are showing a disposition to refer to Mr. Abud (who holds rights from Tree) instead of entertaining pirates, and the true Trilby is holding its own bravely.

Paul M. Potter, who dramatized the novel and who returned from Europe recently, has written the following letter to the *Era*:

SIR.—Reports of the case of Tree vs. Bowkett have just reached the United States. They cause Mr. Tree's counsel to say that from my dramatization of "Trilby" Mr. Tree, under an agreement with Mr. Du Maurier, made "a version of his own." This is a grave injustice both to Mr. Tree and to me. The play of Trilby, as presented at the Haymarket Theatre, London, is an almost exact reproduction of the play of Trilby which has so long and so successfully been presented in the United States. Some prose lines in the first two acts, a scene which we know as the "blasphemy scene" in the second act, and certain revisions of the last act were inserted with my permission during our rehearsals in the English provinces. They will all be expunged when the play is produced in the capitals of Europe. They were introduced for the preservation of copyright in Great Britain. Your playwrights receive kinder treatment from American law than we receive from English law. The Second Mrs. Tanqueray has been safely produced in the United States without the introduction of comic songs, and Michael and His Lost Angel without the performance of skirt dances on the steps of the altar. Yours truly,

NEW YORK, Feb. 18. PAUL M. POTTER.

TO DO BOVIO'S SACRED DRAMA.

Three one act plays, new to this country and which are likely to arouse some curiosity, will be produced shortly by Arthur Hornblow at one of the Broadway Theatres. One of the plays is Bovio's sacred drama, Judas at the Feast of Purim, which created a sensation in Italy about two years ago, and of which Mrs. Scott Anderson has made an admirable translation. Another play is The Wife of Tabarin by Catulle Mendes, and which was produced with much success last year in Paris, first at the Theatre Libre and then at the Theatre Francais.

The plays will be acted by Madeleine Bouton, Katherine Grey, Max Figman, H. Cooper Cliffe, Stephen Grattan, Loraine Dreux and others.

JACOB LITT'S PLANS.

Manager Jacob Litt will follow The War of Wealth at the Star Theatre with his new melodrama, The Last Stroke. The play treats of Cuban life and Manager Litt is enthusiastic over its reception in the cities where it has already been seen. The Last Stroke will be produced at the Star next Monday, March 23. Another of Mr. Litt's ventures, The Tammany Tiger, will shortly be launched. He has also purchased three melodramas which will soon see the light.

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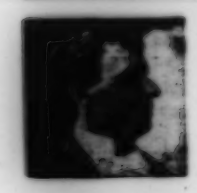

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